VOL. XLI
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MAY, 1909

No. 5
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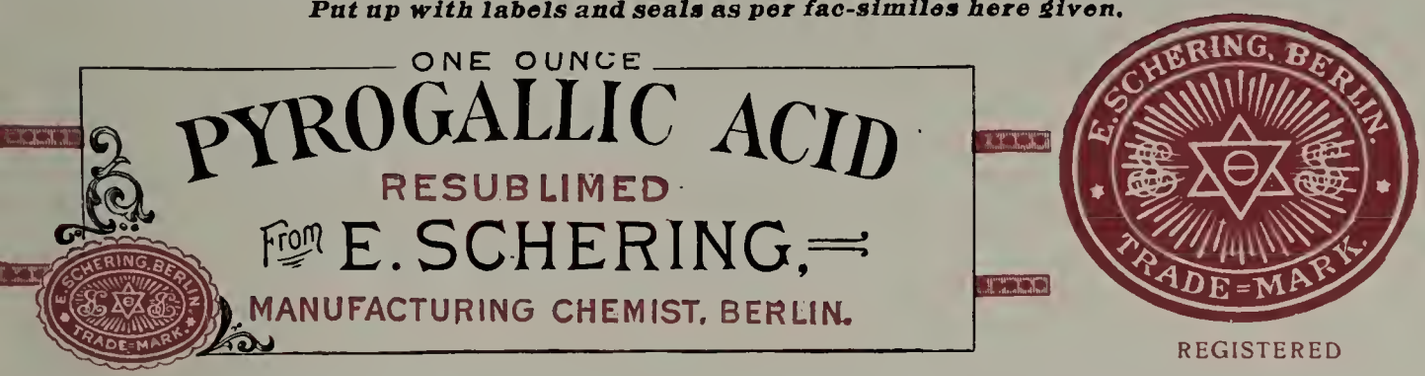

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An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography.

Edited by W. I. LINCOLN ADAMS. CLARENCE L. USHER, Associate Editor.

Volume XLI. MAY, 1909. No. 5.

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SUBSCRIPTION RATES one dollar and fifty cents a year, payable in advance. Foreign Postage 50 cents, Canadian Postage 25 cents. Single copies 15 cents. Subscriptions to the PHOTOGRAPHIC TIMES received by all dealers in photographic materials in this and foreign countries, also the American News Co. and all its branches.

POSTAGE IS PREPAID by the publishers for all subscriptions in the United States, Hawaiian Islands, Philippine Islands, Guam, Porto Rico, Tutuila, Samoa, Shanghai, Canal Zone, Cuba and Mexico. For all other countries in the Postal Union, except Canada, add 50 cents for postage. Canadian postage 25 cents.

CHANGE OF ADDRESS.—When a change of address is ordered, both the new and old addresses must be given. The notice should be sent one week before the change is to take effect.

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HOW TO REMIT.—Remittances should be sent by Draft on New York, Express Order, or Money Order, payable to order of THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION. Cash should be sent in registered letter.

CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to THE EDITOR; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

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Entered as second-class matter January 17, 1905, at the Post Office at New York, N.Y., under the Act of Congress of March 3, 1879.
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A GLIMPSE OF THE WHITE MOUNTAINS. *H. J. Rivers.*

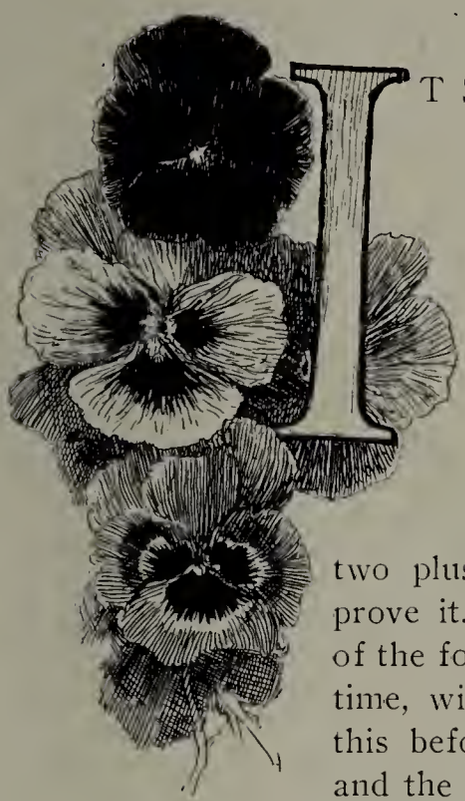
(Haverhill, Mass., Camera Club Exhibition.)

The Photographic Times

VOLUME XLI MAY 1909 NUMBER 5

THE NEVER ENDING PUZZLE TO BEGINNERS.

BY C. H. CLAUDY.



IT SEEMS as if enough writers had driven headlong into print with explanations of shutters in general and focal plane shutters in particular thoroughly to satisfy the photographic reading public and make them conversant with its principles. But in the light of half a dozen letters, all of which have been received in the last week, it is evident that there are many points which are not yet clear. One correspondent, who is most earnest in his search after knowledge, gets quite indignant with me because, when I state a fact—something like two plus two makes four—I don't draw a diagram and prove it. Herewith I submit the diagrams, and the logic of the focal plane shutter, in a new way and for the 'steenth time, with the sincere hope that those who have read all this before, said otherwise, will pardon both their editor and the present scribe for a repetition,—a repetition which is only made because there exists a large demand for it.

To begin.

Shutters are of two kinds. Focal plane and others.

All focal plane shutters, to deserve their name, should operate as closely to the focal plane of the lens as it is mechanically possible to make them.

The further from the plate the focal plane shutter operates, the less effective it is, because the further it is from the plate, the more it partakes of the nature of between lens shutters. Be patient for a moment, Oh, particular doubting Thomas I have in mind as I write, and I will elucidate further.

The maximum amount of light, water, air, earth, coffee, or other substances which can be delivered through any hole, duct, conduit, or opening is one hundred per cent.

Every between lens shutter, every curtain shutter operating immediately before or behind the lens, every drop shutter, fan shutter, cap, or other instru-

ment for uncovering the lens, cuts down the percentage of light which can pass through the lens by an average of the percentages of time of total exposure which is required for the shutter to fully uncover the lens, and by the other average of percentages of time which is required for said shutter to entirely close the lens again.

Let us take one concrete shutter, for example—the common or garden variety of shutter supplied on Kodaks, Hawkeyes, Anscos, etc., etc.,—a shutter with two blades which act between the two elements of the lens, first opening and uncovering the lens and then closing again, covering it up.

Let us suppose the shutter is set for one interval of time, perhaps a tenth of a second. Between the time when the shutter starts to act and before it gets to that one point where the lens is completely uncovered, is a certain amount of time—let us say, for argument, twenty percent of the total time, or one-fiftieth of one second. Between the time when the shutter starts to close and the time when it is fully closed, there is another interval of time, let us, again, say, for the sake of argument, twenty percent of the total time, one fiftieth of a second.

Twenty percent plus twenty percent is equal to forty percent, so in this suppositious case, time of action of the one hundred percent lens efficiency is reduced to sixty percent. That is, the lens acts to its full capacity of one hundred percent, only sixty percent of the time it is acting at all. During the remaining forty percent of time, it is acting to only a part of its full efficiency —that is, it is partly covered by the opening or closing shutter blades.

Now those correspondents who cannot understand this have only to take shutters in hand and operate them as slowly as possible to see for themselves that it is so. I have not made an argument, or presented a case, I have but stated a fact. If I say that if I hold an apple in my hand and let go of it, it will drop, and am asked to prove it, I naturally refer the protesting inquirer to an apple. I do not argue about something which is universally accepted as a fact.

During all of the exposure made with a focal plane shutter, the lens is open, wide open, delivering one hundred percent of efficiency of light.

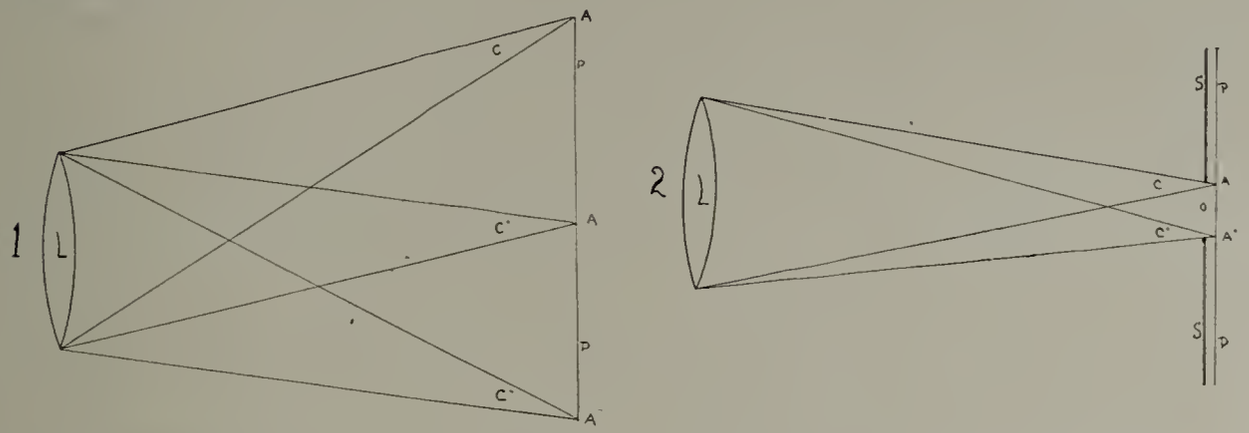
Consequently, the focal plane shutter is more efficient than the inter-lens shutters by an amount equal to their percentages of lost efficiency through opening and closing.

But this is the particular point where my several interested and my one belligerent correspondent seem to stick. So I append a diagram, which I hope will make the matter clearer—although, indeed, I am but a poor draughtsman and there be many to whom lines and symbols are as the hieroglyphics of our prehistoric ancestors.

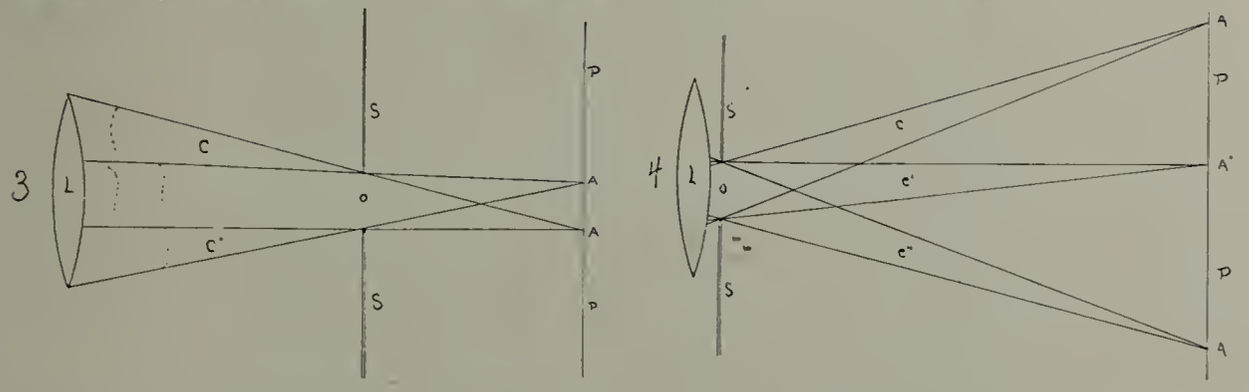
However, that may be, here are the sketches for him who wants to know why a focal plane shutter gives more light than a between-lens and why the focal plane shutter must be a focal plane, and can't be a curtain operating midway between lens and plate or close to the lens.

In "1" I have diagramed a lens, L, throwing an image on the plate, P. I have drawn three cones of light C C C, all in focus on the plate at A A A.

This is the condition in which the lens is when a time exposure is being made or when focusing. It is obvious that the lens is delivering 100 percent of the possible light which may pass through it. Not only is the plate getting one hundred percent of the light from the lens all over but each *individual point on the plate is getting the benefit of a cone of light which is as big as the lens can make.*



In "2" I have drawn a lens L, a plate P, and a curtain focal plane shutter S S with a slit or opening in it at O. The two outside cones of light which are admitted through this slit at any one interval are C and C focusing at A and A. Of course an infinite number of cones are focused between those points. The shutter is shown slightly in front of the plate, although called a "focal plane" because in practice it is always necessary to allow a little space in order not to have the curtain actually touch the plate which would scratch it. The slit or opening O moves across the face of the plate and, it is obvious, exposes all of the plate to the full action of the entire lens. A comparison of the angles of the cones of light shown in 2 and 1 will demonstrate that the plate is still getting the maximum of one hundred percent of the light passed by the lens, on each and every part of the plate although the plate is getting it in sections. *Each point touched by a cone of light is, however, touched by the point of a cone which is as great as the lens can pass.*



In 3 I have made the same lens, L, the same plate P, and the shutter S S with the opening or slit O, only this time I have drawn the shutter midway between lens and plate. The size of the slit is the same. Now note well the difference. The size of the cone of light passed by the lens is only a little over *half* the size previously shown cones. In other words the lens could be stopped down to half its diameter and at this particular instant not deliver much less light. The conditions change with regard to the stopping down with the

movement of this midway curtain from one side to the other *but at no time is the plate receiving on any one point a cone of light with a bigger base than is shown in the diagram, slightly more than half the maxium efficiency of the lens.* Yet the lens and shutter are the same—the shutter is merely *moved closer to the lens.*

In 4 I have drawn everything as before, but put the slit or opening in the curtain close to the lens—as close to it here as it was to the plate before. Compare the size of the cone of light admitted at any one time to the plate with the cones in 2. The curtain slot here is nothing more than a horizontal movable diaphragm. The light which reaches A in 4 is less than a third of that which reaches A and A in 2—yet the slits are the same and the lens stop is the same—the position of the slit making all the difference as it is brought nearer to and further from the lens.

The inter-lens shutter and the drop-curtain shutter are practically the same as far as efficiency goes, with the slight advantage with the drop shutter, *which is the shutter represented in 4.*

Now it is fairly obvious that the larger the slit in the curtain, the further it can be removed from the plate without injuring the one hundred percent efficiency of the lens. If you have a curtain with a slit two feet broad in it, you could run that slit most anywhere and get results, but you would then be approaching the time exposure, when, of course, one shutter is the same as another in effectiveness.

With the inter-lens shutter, the faster the total time, the greater the proportion of loss due to opening and closing. The slower the total time, the greater the efficiency of the shutter. Thus, in the instance with which we started, we had only sixty percent of the total time of the exposure giving one hundred percent of the lens value. Suppose that the total exposure was a twentieth of a second —then with the same proportions as before—a fiftieth of a second to open and a fiftieth to close,—but twenty percent of the total time of exposure would give a hundred percent efficiency—the remaining eighty percent of exposure giving all possible percentages from O to one hundred with a probable average admitting evenness of spring action of 50. If twenty percent of a shutter's action gives a hundred percent of maximum efficiency and eighty percent of its action gives an average of fifty percent of efficiency it is a simple rule of thumb to find the total value of this shutter to be sixty percent of its possible light giving capacity. And if you have a shutter with which you get but sixty percent of the light that I get, it's obvious that I get forty percent more light than you do with my focal plane which gives a hundred percent all the time.

The first example, in which the exposure was a tenth and the loss of full efficiency equal to two fiftieths or forty percent would make the shutter's actual value eighty percent—since sixty percent is full value and forty percent half value. Thus, the slower the exposure, the greater the *efficiency*—the faster the exposure, the less the *efficiency* with the inter-lens shutter.

With the focal plane the increase in speed does not in the least cut down the *efficiency* of the shutter, always providing that, when small slits are used,

they are close enough to the plate not to make such a diagram as in 3—that is, that the diameter of the cone of light shall not be greater where it passes through the slit than the size of the slit.

Having written and diagramed and explained, I have little doubt that I am just about where I was before. I expect some people will read this and find it satisfactory just as I am morally sure some others will take "violent exception" to it, to quote one correspondent. But, please believe me when I say it, it is not your present scribe who has settled the question by thus stating the facts, but old Mother Nature and her laws of Optics and Mechanics and Refraction. The entire paper is no argument, and cannot be defended as such—it is merely an elaborate way of saying, two plus two equals four, even as two times two equal four.

Q. E. D.!

STUDY. *J. G. Bennett.*

LANDSCAPE COMPOSITION.

BY SIDNEY ALLAN.

Introduction.—On the Shape and Size of Pictures.—The Sky and Horizon Line.—With Illustrations.

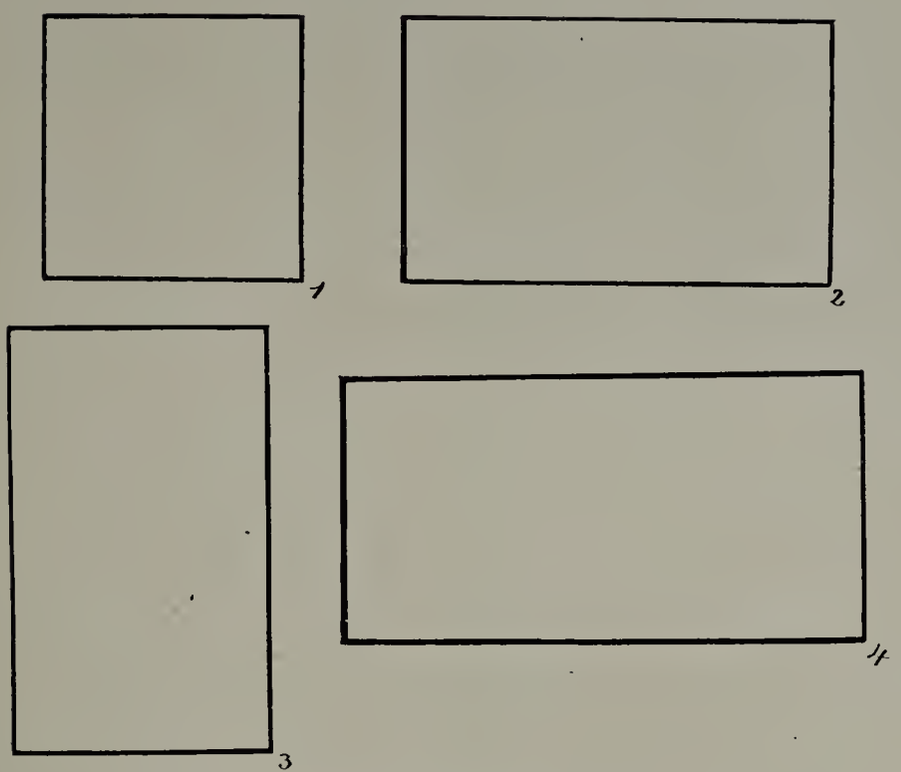
Chapter I.

THE art of landscape painting was unknown to the ancient world. People lived largely an outdoor life in those days and did not seem to be interested in the depiction of their daily surroundings.

Only slowly with the growth of larger towns and cities awoke an interest in landscape delineation. Previous to the middle of the fifteenth century it was rarely introduced. Even Giotto painted naught but some stereotype park or garden scenery. Shortly after it began to be utilized as backgrounds, but it was treated by the Old Masters, with the exception of Titian, merely as an accessory. We catch a glimpse of Italian scenery through the windows of their interiors and distant panoramic views in the backgrounds of their figure compositions. They were perfect masters of perspective, were capable of rendering atmosphere and knew the value of expressing a certain mood or sentiment in harmony with the rest of the picture, but they did not realize the independent pictorial possibilities of landscapes.

In the same year of 1600 two men were born, one in France and the other in Holland, who were destined to become the two greatest landscape painters of the seventeenth century. Their names are known to everybody interested in art: Claude Lorraine and Ruysdael. They were the first to make a specialty of it, giving due attention to details. Lorraine was fond of showing miles and miles of country in beautiful light effects, vast panoramic views of historical or classical interest. Ruysdael was the first realist. His subjects were exceedingly simple for his time, he was satisfied with farm houses, windmills, meadows, woodland, windblown trees and quiet woodland pools, but they look overcrowded to us. We prefer mere fragments of nature, such as the Barbizon artists have painted.

This striving for simplicity started with Gainsborough and Constable. Gainsborough succeeded in simplifying the themes of the Dutch painters, but

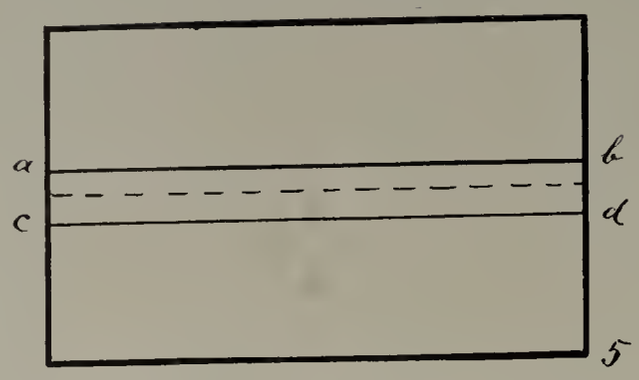


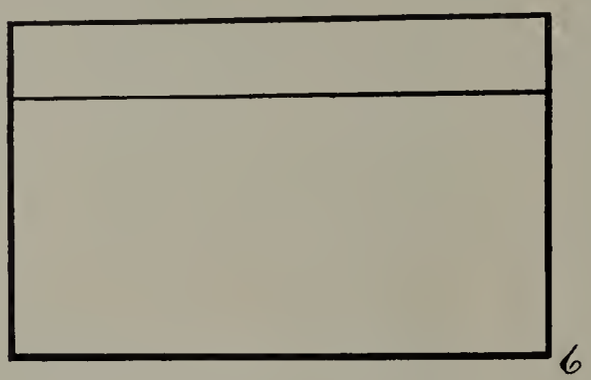
it was left to Constable to strike the first modern note. He abolished all classical traditions, he tried to paint objects as he saw them without altering them into special conventional shapes that had been invented by the Old Masters.

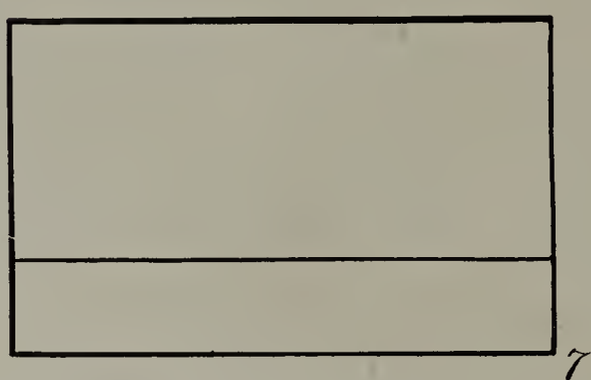
Landscape painting is of practical educational value to photographers only since Constable's time, the beginning of the last century. He was the pathfinder for the masters of Barbizon, just as Turner with his weird atmospheric experiments was the forerunner of the Impressionists.

With Corot, Rousseau and Daubigny landscape painting, the so-called *paysage intime* reached its prime. They mastered everything necessary for a good landscape: color, draughtsmanship, graceful composition, poetical sentiment, and truth to nature. The Impressionists only added a lighter tonality, they handle their subjects differently and frequently most interestingly but they do not possess a more perfect mastery of the essentials of landscape art, as is often claimed for them, than their predecessors.

All I have to discuss in my present series of articles is composition. My endeavor will be to analyze and to make as clear as possible the fundamental principles that underly the construction of landscape pictures. They are like art itself of a decidedly eclectic nature. There are the viewpoints and rules of the Old Masters, of the Dutch painters, of all the various schools up to our own American landscape painters, Inness, Wyant, Homer Martin, and Tryon that rank second only to those of France, and last and by no means least of the Japanese artists with their unsymmetrical space division and quaint suggestiveness. All these possess attractions and influence the modern picture-maker. It is impossible to comprehend and utilize all their peculiarities without long and serious study. I hope to be able—although I am obliged to condense a vast amount of information into a comparatively small compass—to convey by simple straightforward language and well chosen examples those







phases, forms, and principles of pictorial composition that every landscape photographer should be familiar with. My intention is to devote six chapters to landscape composition, one chapter on the placing of figures in landscape and then to branch off into figure composition.

The first thing to be considered is the shape and size of the picture. For landscapes the oblong shape is the preferable one. The ordinary landscape, as we look at it, represents a wide extent of space. Out of this expanse we select a fragment for pictorial purposes and as the horizontal lines and planes are generally more predominant and longer than the vertical, the oblong shape proves the best to arrange them. The canons of Colorado or a wood interior of California pines would look well in an upright, but flat country or the sea, or any expanse of country with a strong foreground and varied middle distance will in most cases fare better in the oblong.

The perfect square shape (diag. 1.) is difficult to handle. Somehow most schemes of composition do not fit into it. They always look a trifle forced, awkward or clumsy. It is most advisable to avoid that shape entirely.

The most preferable size of the oblong shape (diag. 2) is about 4 x 6 or 4 x7. The exact size is largely a matter of taste and convenience. When we go to a stationer to order our visiting cards, we approve of certain sizes and dislike others and finally select the one we like best. Very few people select odd sizes. This feeling for proper form relations is to a certain extent inborn with us, but when we get to making pictures we are apt to overlook it. Ws should carefully weigh the opportunities which each shape affords before we make the start, and not simply do it because the entire subject we happen to be interested in does not cover the plate.

The size of diagram 4 which is 4 x 8 is entirely too wide, and yet pictures of this class enjoyed public favor. Daubigny (Fig. 9) painted most of his pictures in exaggerated oblong, and we all remember the cheap etchings that were once so popular. As you will notice Daubigny was fond of depicting long stretches of sea and soil and long narrow strips of wood and meadowland. The choice of subjects explains his preference.

The choice of subjects will also decide when shape three is preferabe to shape four. We will return to this subject in future discussions. The exaggerated oblong as an upright is the most unwieldy of all. It generally proves to be a waste of space. The oval and other forms like the half circle (for fans) are hardly ever used, and if used, depend more on trimming than anything else. A weak foreground in the middle andl a poor sky make an excellent fan composition.

The most important line is the sky and horizon line which separates the air from earth and water, the sky from the sail and sea.

All other lines, however conspicuous they may be and important to the making of the picture, as the shore line in a seascape, the bank of a river (Fig. 3) or distinct lines in the foreground (Figs. 1 and 5) they are invariably subordinated to this line.

"A MISTY LANDSCAPE" BY C. F. DAUBIGNY

"SUNSET" BY C. F. DAUBIGNY

"INUNDATION" BY C. F. DAUBIGNY

(Figures 7, 8 and 9)

Its direction and character is of course endless in its variety. It is seldom perfectly straight and horizontal as in Fig. 5. In most cases it would be too bold. It needs some break as the dark headland in Fig. 4. Nor should it be a monotonous, zigzag repetition as in Fig. 2. It should undulate freely and with the help of trees, buildings, rocks, etc., furnish a pleasing rhythmic line of division between lighter and dark masses. The reader by this time probably understands what I mean to convey by the term sky and horizon lines. They are mostly mixed up, a part of each. Fig 2, 3, and 6 show pure sky lines. Fig. 5 is the only one which presents a pure horizon line. Fig. 1, 4, and the three Daubigny's are mixtures. This line is nearly always the most important feature of a picture. The success of some pictures is made by it, as for instance Fig. 6. Daubigny, strange to say, did not seem to lay special stress on the beauty of his sky lines. I fear they were a trifle too long to flow with ease across the picture.

Of course there are landscapes, for instance wood interiors where this line is absent. But there will always be some other line that will take its part.

The main part of this line is generally situated in the region A B or C D of

SUMMER MORNING. (Fig. 1.) *Paul Dougherty.*

THE APPROACHING STORM. (Fig. 4) *C. F. Daubigny.*

BLEAK NOVEMBER. (Fig. 2.) *Louis Fleckenstein.*

diagram 5, a trifle above or beneath the middle. It should never be exactly in the middle as indicated by the dotted line. In recent art we often see the sky line very high as in diagram 6 or very low as in diagram 7. It is suitable for novel effects but not to be recommended unless the whole composition is specially arranged for it. In Coburn's "The Dragon, Ipswich," (Fig. 5) we have the high sky line, which helps to express the vastness of the territory depicted. In "Arizona Clouds," by A. L. Groll, Fig. 6, we have the low sky line which by giving an undue share of prominence of sky and rolling clouds, tried to express very much the same thing, the immensity of a desolate tract of country. Both look affected, not quit natural. It is by far safer to adopt the rule that the sky should never be nearer to the top and bottom than one-quarter of the height of the picture. In Fig. 4 it is about as low as it ordinarily can be, and yet it is more than one-quarter. If you follow this rule you will get a more normal picture, which after all is more desirable than any highstrung effect, particularly so if it is merely an imitation and not evolved from an original inspiration.

CHURCH AT VETHEUIL. (Fig. 3.) *By Claude Monet.*

THE DRAGON, IPSWICH. (Fig. 5.) *By A. L. Coburn.*

ARIZONA CLOUDS. (Fig. 6.) *A. L. Groll.*

THE MONTHLY COMPETITION.

THE competition for this month is a general one, and consequently entails a good deal more work on the judges in making the awards. It was the intention to divide the competition into two classes, "open" and "novice," but the entries in the novice class do not come up to our standard, so the judges were reluctantly compelled to make the awards only in the open class.

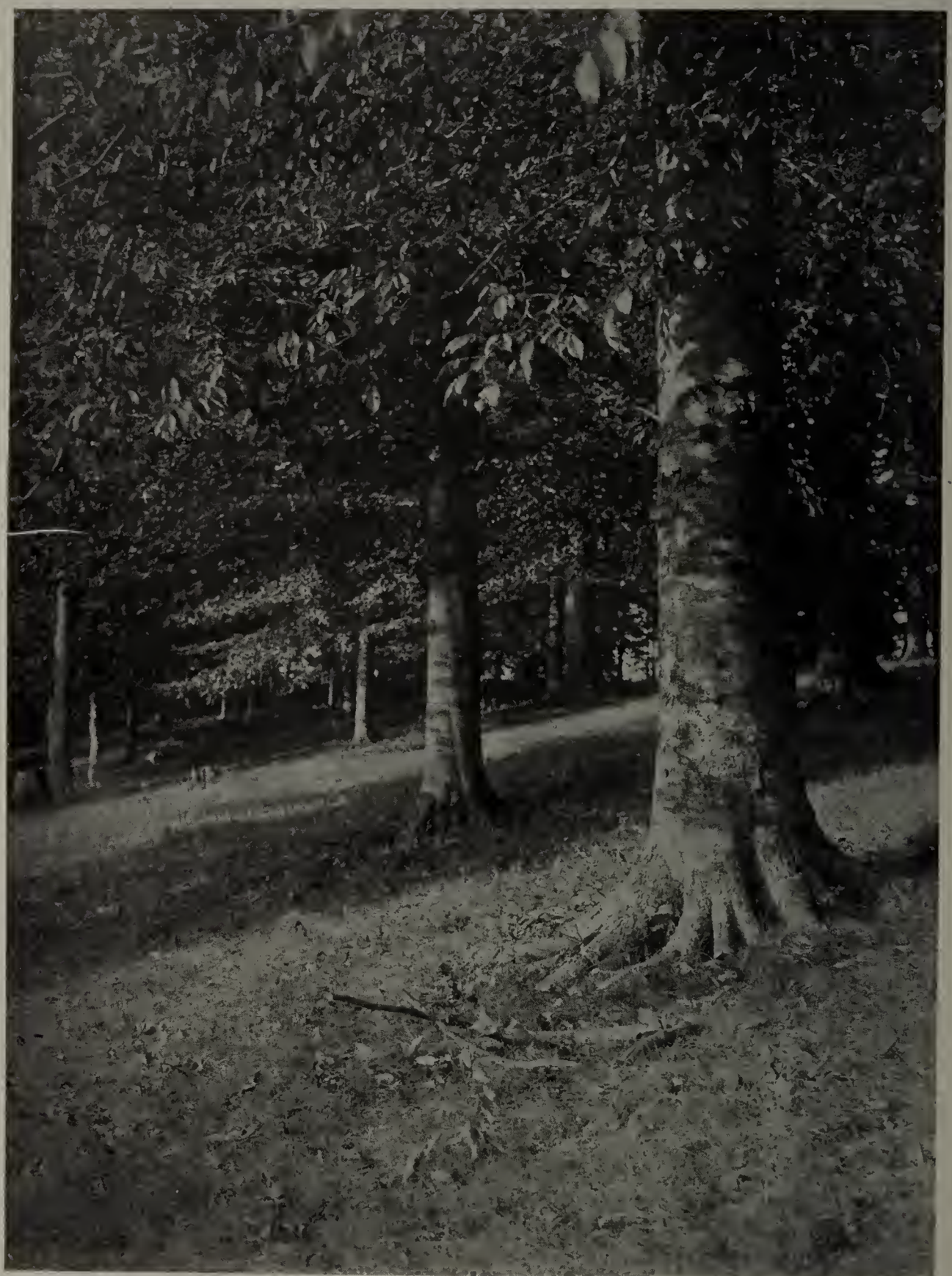
The First Award went to William Armbruster for his entry entitled, "A Woodland Path." This is a little gem of a landscape and well worth studying. The atmospheric effect is particularly good and evidences most excellent judgment in both exposure and development. Data: negative made 4 P M., early in May, gray day, Goerz Dagor lens, stop *f*12, half second exposure, Cramer Inst. Iso plate, pyro developer, printed on carbon tissue, Italian green.

The Second Award went to F. C. Price for his entry entitled, "The Birches." This is another truly good landscape, the arrangement being particularly effective. Note the line of opposition formed by the second row of

MISS ARROGANCE. *C. F. Clark.*

(Second Honorable Mention.)

A WOODLAND PATH. (First Award.) *Wm. Armbruster.*



THE BIRCHES. (Second Award.) *F. C. Price.*

T. W. Kilmer.

(Third Honorable Mention.)

trees and how perfectly the picture balances, both in arrangement and light and shade. The shadows are to be particularly commended for their detail and the highlights for their brilliant softness. Data: Celor lens, *f*4.8, Stanley plate, Royal bromide print.

The First Honorable Mention went to Geo. H. Scheer, M.D., for his picture entitled "The Road in the Sand." Dr. Sheer has made a true picture out of material that the average amateur would pass by as without interest, and demonstrates most clearly the possibilities for good pictures to be found almost anywhere if we possess the ability to know a picture when we see one. We fear the tonal quality of the picture will lose much in reproduction.

The Second Honorable Mention went to C. F. Clark for his charming portrait study entitled, "Miss Arrogance." Pose, expression, and lighting are all excellent, and the soft delicate gray tones most enticing. We regret exceedingly the loss of data for this entry as we would much like to know the conditions under which it was made.

The Third Honorable Mention and final award went to T. W. Kilmer for his untitled portrait study of a child. This is undoubtedly a home portrait and excellently well executed. We trust to be able to locate the missing data, and will publish same in our next issue.

We trust the June advertising competition will bring out a goodly number of entries.

THE ROAD IN THE SAND.

(First Honorable Mention.)

G. H. Scheer, M. D.

Editorial Notes

WE CALL the attention of our readers, this month, to the first paper, of a series of twelve, on Landscape and Figure Composition, by Sydney Allan, (Sadakichi Hartmann), which will be printed in THE PHOTOGRAPHIC TIMES. These papers will be beautifully illustrated, and the subject will be treated from a photographic point of view, as indicated in the first article, which appears this month. We know of no writer who treats composition, whether it be in portraiture, or landscapes and figures, in such a direct, forceful and instructive manner. Mr. William M. Chase, probably the leading teacher of Art in America, wrote as follows in regard to Mr. Allan's series of articles on Composition and Portraiture: "What you write on art is always interesting. You have undertaken a difficult subject this time. Although I consider the knowledge of composition largely a matter of experience and natural ability, I must confess that your discussions are the sanest and most practical ones I have ever heard on the subject. No doubt every student of portraiture will appreciate the arguments you have made in such a simple and straightforward manner." The author endeavors to assist the practical photographer to solve the many and various problems which confront him from day to day in his actual work.

WE hope that every one of our professional friends will make a special effort to attend the National Convention of the P. A. of A., at Rochester, New York. This year's convention promises such a wealth of information, instruction, and recreation, that no professional or dealer can afford to miss it. The dates, July 19 to 24 are just right for getting away from business, as the spring rush will be all over, and as *Studio Light* so aptly puts it, you can leave your studio in charge of the reception room lady, and come back with enough good ideas to keep her and all the rest of your staff busy for a good long time. In view of the promised unusually large attendance, it will be well to write now and secure accommodations. On another page will be found a description of the Rochester hostelries and their rates. Don't forget the dates, July 19 to 24.

THE Editor of this magazine sails for Europe on the 22nd of May, to attend the International Exhibition of Photographs, which will be held in Dresden, Germany, during the Summer, and which he will review for THE PHOTOGRAPHIC TIMES. He will also spend considerable time in London and Rural England, photographing and making visits in the interest of this magazine. If personal letters should not receive the usual prompt attention, it will be due to this absence from the Editorial Office; but all details of Editorial Management, advertising, and other publication matters will be promptly attended to by a corps of trained and experienced assistants.

WE desire to apologize to several of the competitors in our monthly Print Competitions. Last month it became necessary to forward by mail a number of the entries, to our critic who was out of the city. Unfortunately the package was marked through inadvertence, "photographs only," and as it contained the letters affording the data for the prints, the post office officials held up the package, and it did not reach its destination in time for the competition. The competition for this month is a general one, and we shall be only too pleased to enter these prints for such competition.

THE marginal landscape and border design of the verses entitled "A Prophesy of Spring," which appeared in our April number, is from a pen and ink drawing by Mr. Harry Fenn, the well known artist and illustrator. We have some other equally artistic designs by Mr. Fenn in the form of Vignettes, Initial Letters, etc., for future embellishment of our little magazine, which, we think, will please our readers.

IT is gratifying to us, and is probably noticeable by our readers and advertisers of the increase this month of our advertising pages. We are seeking to make this part of our magazine as much of an advantage to our readers as we know it is our friends, the advertisers. "A man is known by the company he keeps," so also is a magazine by the class and reliability of its advertisers.

CAPITAL CAMERA CLUB'S VISIT TO NAVAL OBSERVATORY.

AS REPORTED BY FRANK W. VEDDER, SECY.

Mr. Frederic B. Hyde, the Chairman of the Press Committee, suggested that the Capital Camera Club should visit the Naval Observatory some evening to see the astronomical photographic apparatus, stating that the authorities at the observatory were always ready to welcome organizations with a serious purpose and if the matter were brought to the attention of the Secretary of the Navy an invitation would probably be extended to the club. The President appointed Mr. Hyde a special committee to take charge of the matter. Shortly afterward Mr. Hyde received a letter from the Hon. Trueman H. Newberry, Secretary of the Navy, extending an invitation to the members of the Capital Camera Club to be the guests of the Naval Observatory and setting aside Monday, February 1st, for that purpose, if the night should be clear.

On Monday about thirty members assembled at the club rooms. The night was a fine one, clear and crisp, which made a brisk walk a pleasure. We completely filled one of the big electric cars and soon reached the Observatory gate, which is on the Tenleytown road, between five and six miles from the club rooms. The entrance to the observatory is very unpretentious—a plain white gate with a small waiting station beside it. The winding road runs sharply down hill for some distance and then turns to the right, zigzaging uphill among the tall trees.

As it was impossible for Mr. Hyde to be present, the duty of conducting the party to the observatory and introducing the officers and members to strangers fell to the lot of the secretary. Mr. C. H. Popenoe and the secretary took the road but the rest followed along the board walk and their loud tread and merry conversation seemed discordant in that silent place under the dark shadows of those tall trees through which the moonlight now and then filtered. The buildings are situated at some distance from the Tenleytown road in order to avoid the earth tremors caused by the heavy cars and many vehicles; and the dust and smoke, for the resulting haze seriously interferes with the use of sensitive instruments. Suddenly the road turned sharply to the left and the trees thinning out, the observatory buildings lay white, silent, and mysterious before us in the cold white moonlight. There seemed to be no lights in any of the buildings. The observatory containing the 12-inch telescope was before us and the one with the great 26-inch refractor on our left. The latter is not open to the public. Through the great front door we entered an immense hall which seemed even more vast in the dim light; at the farther end sat a watchman who took no notice of our party until I stated our business and asked for Mr. Peters, who was to be our guide; he then told us to register in the visitors' book and phoned for that gentleman. Registering by so many was quite a task and it must have broke the records for years for attendance for few visitors are admitted. In the meantime Mr. Peters entered. He was a stockily built, healthy, pleasant faced gentleman, with a storm cap drawn well down over his ears and his thick coat buttoned up; there was a certain cheeriness in his voice that immediately put one at his ease; he seemed to thoroughly enjoy being alive and I could not help wondering if astronomy were an exceptionally healthful and pleasant vocation. He conducted us up a long, dimly lighted hall to an elevator which glided noiselessly down a shaft lined with white glazed bricks. There is a certain air of quiet here, hard to describe, but distinctly felt. Stepping from the elevator into a short hall, we pass up a few steps through a door into the open air; just in front of this door is the entrance to the dome and there seems to be no door for it.

Before us rises the huge dark tube, staring out into the dim depths through the narrow slit; the few moonbeams which stray in fall on the white upturned, interested faces, contrasting strangely with the dim white faces and darker forms in the shadow on either side. There is an air of vastness and mystery which is strongly felt.

Mr. Peters is explaining the working of the telescope to us. The pillar, which bears the equatorial mounting, rests on a firm foundation deep down in the ground, to protect it from all possible vibrations and rises through a hole in the floor, which is bound by a metal band with a clearance of about half an inch between it and the pillar. An iron case on top of the pillar supports the equatorial mounting. As our eyes grow accustomed to the dim light we can make out the main features of the instrument. The telescope is mounted on one end of a short thick tube; on the other end is a circle from which extends a rod with a weight on the end. This is called the declination circle and it is at right angles to another circle, called the equatorial circle, which is parallel to the equator of the earth. This rests on the principal axis which is so arranged that it always points toward the poles; hence, it is called the polar axis. The iron case contains clockwork so arranged that when the telescope is focused on a star it is driven with the apparent motion of the star, thus keeping it stationary in the field of the instrument. The equatorial mounting will thus make one revolution in a sidereal day. The clockwork is wound up with a large crank with but little noise and seems to run almost without friction.

Mr. Peters gave the huge instrument a slight push and it whirled around easily and then, by turning a small crank, it seemed to make a complete revolution and came back turned over and lo! it was now focused on a star that, but a moment ago, had just been beyond its field. The ease and smoothness with which this great instrument could be moved and the precision with which it could be brought into any position was fascinating. It was wonderful! Along one side of the great telescope is a smaller one, called the finder. In it there are two parallel wires running at right angles to two vertical wires and any star which is brought within the central square is within the field of the equatorial.

The dome rests on iron rollers and is moved by some machinery which is set in motion by pulling an endless rope which runs over a large wheel, something after the style of the old-fashioned hand elevator. The dome makes a good deal of noise but is very easily moved by one man. Dr. Coster shifted it without very much difficulty. All the machinery in this observatory is so perfectly built that one man can easily manage the whole thing.

When used as a photographic camera the plateholder is inserted a little way in front of the eye-piece. With a fast plate about one hour's exposure is required, on an average, to make a good negative. He told us the plate he used—but this is not an advertisement.

The first thing shown us was a nebula in the sword hand of Orion, invisible to the naked eye, which seemed to be quite a cluster of stars quite a distance apart. Jupiter, who was near the horizon, was next observed. Only four of his moons were visible, he has eight in all I think, one very near the surface, and the others at much greater distances. It is thought that Jupiter is still pretty hot and gives out heat and light to his moons which are probably too small to have any atmosphere or support any form of life. Jupiter, himself, looked like a very small disk of light for the power we were using was not great enough to show any details on his surface. The force of gravity is so much greater there than on the earth that a camera weighing six pounds on the earth would only weigh fifteen pounds there. How thankful photographers ought to feel that they don't live there.

The great dog star, Sirius, was surrounded by a peculiar violet halo, which Mr. Peters explained was due to the imperfections of the instrument—all telescopes have them—which are more apparent the higher the power of the eye-piece used; it was corrected for the visual rays of the spectrum and in a photographic lens the rays would appear red instead of violet. Sirius is bluish in color and very much larger than our sun and it is estimated that it takes light about fifteen years to reach us from this star so we really were viewing Sirius as he was on the first of February, 1894. He explained to us that there is good reason to suppose that the bluish stars are very hot, the yellowish stars in an intermediate stage, and the red stars the cooler ones. While it is a matter of speculation he said that our sun is supposed to be middle aged; he is traveling toward the constellation of Hercules, apparently, but accurate observa-

tions have covered such a short period that practically there is too little data to make anything but a very general statement. In the course of the next three or four centuries enough data may be gained to form some general idea of the orbit of our sun and whither he is carrying us.

I now began to appreciate the reason why Mr. Peters was so carefully buttoned up. There is no heat in the dome as even the hot air rushing through it when any one went out or came in caused a considerable waviness of the image and the higher the power the greater this disturbance. Then both the slit and the doorway admit plenty of fresh air, it was very fresh, and standing there one became very chilly and the feet very cold—mine were almost numb. Some of our members tried to warm them by stamping on the ground but were forced to retire into the hall for awhile to warm up. If cold fresh air is healthy, astronomy must be a very healthful profession. So far as I was able to observe every one connected with the observatory did seem to be quite healthy.

The double star Castor was quite interesting. Through the finder it appeared as a single blue-violet star but through the large instrument we could distinctly see two blue-violet stars, quite a distance apart, with the halo around them. It was a beautiful sight. Our guide told us it was estimated that these stars revolved around each other in a period of about five hundred years and that their distance apart was about fifty times the distance between the earth and the sun.

Gradually the feeling grows on one, of the vastness of the blue depths around us and an appalling sense of our littleness and helplessness amid the play of such (to us) infinite forces. It must weigh down on men, like life in the desert, and perhaps accounts for the air of silence and mystery which is so noticeable about this place.

A little back of the telescope is a closet in which a dim light is burning, in which are stored the eye-pieces for this telescope. We viewed the moon through a low power and high power. The powerful instrument threw an intensely bright light into the eye of the observer, rendering every detail distinctly visible, and yet there was a peculiar softness and coolness about it which was quite restful. Through a magnification of three hundred only a portion of the surface, near one edge was visible. It looked like a great relief map and Mr. Peters pointed out to us the various mountain chains, craters, and seas—great depressions like sea beds. Even though there is no air the moon must have been a very lively place at one time, if appearances are to be trusted. On leaving it Mr. Peters took a look himself. He said it was something he had seen a hundred times but always liked to see again.

The Pleiades and some other celestial wonders were shown but the sky becoming overcast with clouds, our observations came to a sudden close. Mr. Peters stated that they were always glad to receive visitors, especially those with a serious purpose, but it was not possible to allow very many to visit the observatory very often as it interfered too much with the work; when an observer had spent a few hours showing visitors the sights and explaining matters to them he was in no condition to do any work, although it was always a pleasure to give freely of the information he possessed. We bade Mr. Peters a hearty goodbye for he seemed like an old friend and it was due to his untiring efforts that our visit had been so successful and interesting.

* * *

The executive board of the Indiana Association of Photographers, met at Indianapolis and planned our next convention.

The convention will be held at the Daguerre Memorial Institute, Winona Lake, Indiana, July 5th, to 9th, 1909.

We wish to announce that this convention shall be different from any previous convention. A very interesting and instructive program has been planned and with the services of Daddy W. S. Lively, President of the Southern School of Photography, of McMinnville, Tenn., we feel assured of a very successful series of class work. No brother photographer can afford to miss this year's convention. Remember Indiana's convention this year is out of the ordinary, the unusual.

E. K. Shalley, *Secretary.*

Berne, Indiana.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

Before the days of bromide paper the making of an enlargement was no simple matter, in fact it was rather complicated. At times an enlarged positive was made and from this a negative, the image of which was again enlarged. From this enlarged negative a contact print was made. But this method was difficult o account of the large plates necessary and of course expensive. This resulted in establishments which made a specialty of large prints from small negatives by projection. For this purpose paper which was very sensitive for those days was used. This paper differs from our modern enlarging papers in that it possessed no film. The silver salts were iodide and bromide and were similar in property to those used in making wet collodion plates, it was much less sensitive than our present bromide papers. Long exposures were usually necessary and cameras were constructed so that direct sunlight could be used, hence the name "Solar Prints." As the prints had practically no film the surface was eminently suitable for crayon, water, or oil work. And in spite of improvements in enlarging, these methods on account of the beautiful results are still in use.

The process can be carried out in various ways. Paper or linen can be used. The simplest method is as follows: so called "iodide" paper which at one time was found in commerce, and may still be so, forms the ground work. It may be prepared by taking any good paper, or photographic raw stock and floating it for 2—3 minutes on a solution of:

English.		Metric.
22 ozs.	Water	650 c.c.
2 drams	Potassium iodide	8.0 gms.
30 grains	bromide	2.0 gms.

The air causes this salted paper to assume a reddish or bluish color and sometimes it is streaky, but this does no harm as these all disapear on sensitizing. To sensitize float the paper for two minutes on:

33 ozs.	Water	1000 c.c.
2-3 ozs.	Silver nitrate	60-100 gms.
75 grains	Citric acid	5.0 gms.
4-5 drops	Nitric	4-5 drops

For hard negatives the weaker silver solution is used, and for weak plates, the stronger solution. The sensitizing must be carried out in yellow or light red light. While still wet the paper is exposed in the camera. As soon as the outlines of the image are distinctly visible the print is developed with pyro.

17 ozs.	Water	500 c.c.
150 grains	Pyro	10.0 gms.
1⅓ ozs.	Citric acid	40.0 gms.

The print is floated on the developer face down; care must be taken that no air bells form. The image develops slowly, giving time for its control. The color is usually a warm brown. After development the print should be well rinsed to remove the developing solution before fixing and toning. A colder tone may be obtained by means of the so-called "whey" method. As the surface of the paper does not change materially in spite of the whey, this process is very good, in fact it possesses some advantages over the other. The whey is prepared as follows: 500.0 gms. (1 lb.) of condensed milk is dissolved in 150 c.c. (50 ozs.) of distilled water in a porcelain or enameled ware vessel. When dissolved the solution is heated to boiling, then add drop by drop, 31.0 gms. (1 oz.) of glacial acetic acid, slowly stiring.

The casein which precipitated should be kept together as much as possible, so one

should be careful in stiring. Allow to cool and filter off the whey. The solution for the paper is made of:

17 ozs.	Whey	500 c.c.
105 grains	Potassium iodide	7.0 gms.
75 grains	Potassium bromide	5.0 gms.

when dissolved, filter.

Paper is then brushed as evenly as possible with this solution. The prepared paper should be dried in a dust free room but which need not be dark. Instead of brushing the paper, it may be soaked until limp in the solution. The sensitizing is carried out in the same manner as mentioned above. The strength of the silver bath varies according to the nature of the negatives. The following forms an average bath.

10 ozs.	Water	300 c.c.
⅔ oz.	Silver nitrate	20.0 gms.
75 grains	Citric acid	5.0 gms.

Float the paper 2-3 minutes. If one wishes to sensitize by brushing, place the paper on a sheet of glass and pour enough silver solution on to thoroughly dampen the paper. Immediately after sensitizing the paper it should be exposed.

The best carrier for the damp paper is a board covered with some waterproof varnish like celluloid solution. The time of exposure is the same here as in the above paper, that is until the image is faintly visible. Development can be either by brushing on the solution or dipping the paper in the solution developer.

28 ozs.	Water	850 c.c.
45 grains	Pyro	3.0 gms.
4 ozs.	Glacial acetic acid	120 c.c.

A good method is to place the exposed damp paper on a glass plate and pouring a quantity of developer in the middle of the paper and spreading it with a glass rod. As the development takes place slowly it can easily be controlled. Although development can be carried out by floating, the above method is preferable. The developing may take 25 minutes, by warming the solution to 30° C. (86° Fahr.) the time will be much shortened. After developing rinse off the solution before fixing.

17 ozs.	Water	500 c.c.
3 ozs.	Sodium thiosulphate	90.0 gms.
½ oz.	Ammonium carbonate	15.0 gms.

If after fixing the tone of the print is not sufficiently cold, the print may be toned with a gold-sulphocyanide bath. The composition of the gold bath is not important, but a large amount of ammonium sulphocyanide tones better than a small quantity.

Solution A.

50 ozs.	Water	1500 c.c
30 grains	Gold chloride	2.0 gms.

Solution B.

50 ozs.	Water	1500 c.c
1 oz.	Ammonium sulphocyanide	30.0 gms.

Pour solution A with constant stirring into solution B, the bath is then ready for use. As it is necessary to control the action of the light on the sensitized paper, the camera, if one is used, should have a door or window with yellow glass. Some of the cameras made for solar prints had mirrors driven by clockwork (heliostat) but in some cases the regulating was done by hand. In the modern apparatus very actinic arc lights are used. The only advantage this process has over the present bromide papers is that almost any kind of paper or cloth can be sensitized, for that reason it is used so little to-day.—*Photographisches Wochenblatt,* Vol. 34, No. 20, May, 1908.

Mr. Emil Rasch of the dry plate department of the *N. Y. Staats-Zeitung,* is using a process similar to the above (leaving out the gold toning) for use in the art department for their line drawings. The pictures are enlarged on the paper, using an arc light. Where copies are made from books or other illustrations, wet collodion negatives are used to shorten the time of exposure. The artist goes over the fixed but not toned print, with waterproof india ink, after which the print is bleached with mercuric chloride or other suitable agent, leaving a black and white drawing, the basis for the so-called "woodcut."

He: "Please pass me the lens. It's in that parcel I asked you to carry!"

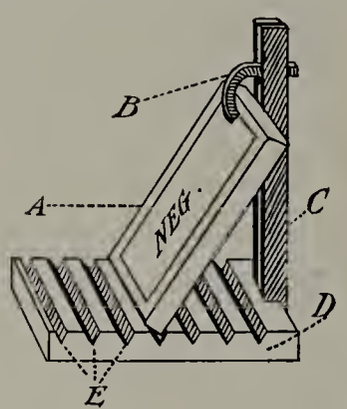
She: "Oh! Did you need that, dear? There was so much to carry that I left it at the hotel where we lunched!"

—*The Australian Photo Review.*

Discoveries

[All readers of The Photographic Times are asked to contribute to this Department reports of their Discoveries which will be paid for at the rate of one dollar each, whether short or long, on publication.—The Editors.]

A Handy Printing Frame Holder.—First procure a heavy board (D) the same width but a little longer than the largest printing frame to be used. Cut grooves (E) across this board. Next fasten an upright round stick of wood (C) in the center and at one end



of board (D). Have this stick about as long as board (D). Then make a wire hook (B) which will slide up and down on stick (C). To use it, put the printing frame in the holder so that the direct rays of the sun will strike the negative in the printing frame. Then lower the hook (B) on the frame so it will hold it securely.

You can put the printing frame in any desired position, vertical or horizontal. In windy weather the frame cannot blow over and break the negative or slip the printing paper. It is also very useful when printing developing paper by artificial light.

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Gum Over Carbon.—A short time ago I made some single transfer carbon prints, and in considering how to add some depth and richness to the shadows thought of trying an additional coating of gum-bichromate. With some reservations it worked very well, and a brief account follows:

Coating Mixture.—As a basis for experiment try

Gum arabic, powdered.....	25 grains
Cold water	3 drams
Potassium bichromate	7 grains
Lampblack (moist tube color)	⅛ inch

Grind together thoroughly in a mortar. The lampblack is the five-cent tube.

Variations in Coating Mixture.—More gum makes the mixture, of course, thicker, and an excess renders it difficult to spread evenly. An excess of water will also make it hard to spread, but, obviously, for a different reason. Excessive pigment will make the coating develop badly. More bichromate gives quicker printing and less contrast. Of course, the above formula is not an invariable standard, and considerable variation may be made in any of the constituents before encountering serious trouble.

Coating—Pin the carbon print (dried) on a table by the four corners, pull down the window shades (all the operations may be conducted in the daytime) pour a pool of coating mixture on the print, about two drams for a 6½x8½ print, and spread it quickly and evenly, using strokes both up and down and crosswise. The spreading must not be continued after the gum gets tacky or streaks will result, nor must it be stopped too soon for fear of the same trouble. Almost any kind of a brush will do if it is even and not too stiff. I use a 1½ inch flat rubber-set camel hair, but of course a wider brush would be easier to work with, this being my choice simply because I happened to have it. It is not necessary to size the print, the gelatine already in it being sufficient. As soon as the gum has set the print may be rapdily dried over a gas jet and is then ready to print, the whole operation up to this point having consumed perhaps ten minutes.

Printing.—If working with a single transfer carbon it will be necessary to print with the negative reversed, that is, from the glass side. This, however, is no disadvantage, as will be seen later. Put the negative in the frame, lay the print on it, raise the frame and look through negative and print at a strong light, then work the print around till registered as closely as possible and put the back in the printing-frame, being careful

that the print does not slip. No exact information can be given as to the time of printing, as it varies with the light, the quality of the negative, and the proportion of sensitizer. As a basis for trial, I might say that with a negative of a pure black color, having no opaque highlights, with a bright sun, in January, the printing time, around 11.00 A. M., will probably vary between one and six minutes, using the above formula. Fortunately, there is much latitude in printing.

Developing.—Place the print face down in a tray of cold water. If correctly exposed it will develop without further attention in from ten to thirty minutes. If under-exposed it is almost hopeless, but may perhaps be saved by transferring to a .5% alum bath, allowing to lie face up for a few moments and completing development by gentle rocking of the tray. If over-exposed it may be brought around by soaking in warm water, by flowing warm water over it, by mechanical development with a tuft of cotton or a camel hair brush, or by a combination of these methods.

Clearing.—Give five minutes in a 5% solution of plain alum, a rinse in cold water, and hang up to dry.

General.—If it is desired to develop locally it is well to over-print and work on the print in the developing water with a camel hair brush, but go at it carefully.

In general, it is better to get the effect desired by two or even three coatings and printings than to attempt to spread a thick mixture on and print only once.

Any pigment may, of course, be used instead of lampblack, to get special color effects. Two printings of lampblack on a warm black carbon with a cream tinted transfer paper gives very rich results.

The advantages of this scheme are that it allows almost any combination of colors to be gotten, it affords any degree of contrast, allows of an almost unlimited amount of local manipulation, gives beautiful richness, avoids the necessity of sizing the paper, and is much easier to work than straight gum printing, since we have the firm basis of a carbon print to start on.

Now, here is the only disadvantage I have discovered, and for some workers this will put the whole process out of court immediately. Since the carbon transfer paper expands when wetted before transferring the carbon print to it, and does not return to its original size when dry, it will be impossible to make the gum-coated print register exactly with the negative, so for work where fine detail is wanted this method is useless. For broad masses and work where the outlines are not sharply defined it is, however, capable of giving very beautiful results.

In the THE PHOTOGRAPHIC TIMES for Mar. 1909, under "Discoveries," I note a method described for printing from a portion of a negative on a piece of paper too small to be held by the frame in the usual way. The method evidently refers to prints which do not require to be examined during printing. It suggests, however, mentioning, a method which I have practised a good deal under like circumstances, with platinum and other paper which had to be examined as to the progress of printing. This is to attach, to the back of the paper on which the print is to be made, a strip of adhesive paper long enough to go well under the joint of the back of the frame. This makes, for the time being, a large enough piece to be lifted for examination and return to its place. The adhesive paper should be white and dampened just enough to stick and not moisten the sensitive paper. After printing the "sticker" is torn off before proceeding with the next process.

The adhesive paper is very cheap and should be always kept on hand for labeling bottles and negatives and for many other uses.

When you want a few drops of bromide of potash solution, do not cut a groove in the cork nor try to coax the liquid to drop from a bent hairpin. Roll a piece of absorbent cotton between your palms till it will fit the neck of the bottle. Insert this roll, bending down the tip over the mouth, and you will have no further trouble. The roll must be of sufficient size to fill the neck of the bottle when wet. The surplus bromide solution can be squeezed back into the bottle and the cotton thrown away. This little trick filters the chemical as well as regulates its flow.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

AMERICAN FEDERATION OF PHOTOGRAPHIC SOCIETIES.

In the selection of Geo. W. Stevens, of Toledo, O., as President of the American Federation of Photographic Societies, at the annual meeting of that body in Chicago, on March 13th, 1909, it would seem that the American Salon should receive such an impetus that its 6th opening would far outrank any that have gone before it. Mr. Stevens is the Director of the Toledo Museum of Art, a man of energy and capability and who is an enthusiastic supporter of photography, as one of the arts. His wide acquaintance, his executive ability, and his position as an art connoisseur will certainly command respect in the photographic world.

GEORGE W. STEVENS.

The standard of the American Salon has been raised each year and this coming year will be no exception; in fact it will be raised considerably higher, for the public has shown that they can appreciate art where ever they see it and they want to see the very best that the pictorial workers can produce.

The headquarters of the Federation will be in the Toledo Museum of Art, Toledo, O.

The other officers elected are John F. Jones, Vice-President, a pictorial worker of much worth and an able exponent of artistic photography; C. C. Taylor, Secretary, a man who has had newspaper training and who is in a position to answer and attend to all correspondence with no delay; Geo. W. Beatty, Treasurer, a substantial business man of Toledo and who can give all time necessary to the office. These gentlemen are all from Toledo, O., and the Historian, Wm. A. Reinheimer, is from St. Louis.

With capable, energetic and enthusiastic officers at the head of the Sixth Salon we cannot see why that event should not be the most notable of the coming year.

THE ESSEX CAMERA CLUB, NEWARK, N. J.

The lantern slide exhibition held in Wallace Hall, recently, was a great success, and the members are starting to get slides ready for next year. Over $50 was turned into the treasury. Not bad for the first attempt.

At the last meeting a committee was appointed to arrange for the tenth annual banquet.

The interchange slides are drawing big crowds at the club rooms, and are creating much enthusiasm among the members.

The portrait room is being overhauled

and when finished will be fully equipped for portrait works. A new light has also been installed in the enlarging room.

Treasurer Ferguson has taken charge of a jewelry factory and is very popular among the jeweler members at present.

There is some talk of arranging a series of three games of baseball between the Newarks and Essex. What's the matter with forming a camera league?

It is rumored that W. K. is going to donate a new Morris chair, as he doesn't like the one at the rooms.

A match race of 100 yards is being arranged between the fat men of the club (E. D.) and John Bowers. Bowers will receive a handicap of 20 yards. The event will take place at the next outing. The Essex man is a 10 to 1 favorite.

PHOTOGRAPHERS ASSOCIATION OF VIRGINIA AND THE CAROLINAS.

The Executive Board of the Photographers' Association, of Va., and the Carolinas, met at the Jefferson Hotel, in Richmond, Va., on Monday March 22nd, with all members present.

The time for the next convention was set for September 1, 2, 3, 4, 1909, and the place selected for the convention is the Auditorium of the Jefferson Hotel, Richmond.

A. M. BLACK, *Secretary.*

CALIFORNIA CAMERA CLUB, SAN FRANCISCO, CAL.

We are about to move to our old location where increased working facilities will enable us to admit a few more members. We therefore deem it advisable to call the attention of all who are interested in photography to the advantages offered by the club in its new quarters.

The following are some of the features of the new quarters:

A large Assembly Hall 25 x 50 feet.

A fine and well-equipped Portrait Studio.

Two thoroughly appointed Enlarging Rooms for large bromide and plate work; also for Lantern Slide work.

Several rooms for gaslight papers.

A room for Carbon, Gum, and Ozobrome work.

A Solio printing room.

Trimming, mounting, and general work rooms, spacious and well lighted.

All the conveniences for up-to-date photographic work.

Library.—The leading photographic magazines, foreign and domestic, will always be found in the rooms, and we are fast replacing the large collection of books lost in the great fire.

Lectures.—On the third Friday of every month an illustrated lecture is given in a large public hall. The high standard of these lectures will continue to be maintained.

Print and Slide Exhibitions.—A prominent feature will be exhibitions on the walls of the Assembly Hall of prints by members of the club; and also exhibits by Eastern and foreign workers.

Our connection with the American Lantern Slide Interchange enables us to hold monthly exhibitions of slides in our Assembly Hall, where the work of the leading clubs of the country will be shown.

Demonstrations.—Demonstrations will be given from time to time of new photographic processes.

Outings.—Frequent outings are held under conditions which always appeal to the lover of outdoor life.

Life Members.—Such members are entitled to all the privileges of the club for life. The cost is $100.

Active Members.—This class of members includes all those over eighteen years of age who practise photography or kindred arts and sciences. The entrance fee for active members (except Army or Navy Officers, or officers of any Scientific Corps of the U. S.) is $10, and dues $3 per quarter. Active members are entitled to all the privileges of the club, and are allowed eight tickets to each of our monthly illustrated lectures.

Associate Members.—Ladies belonging to the immediate families of active members are eligible to this class. Dues, $1.50 per quarter, and no initiation fee. They are entitled to all the privileges of the club, except voting and holding office, and are allowed four tickets to each monthly lecture.

Corresponding Members.—This includes all persons living at a distance of not less than twenty miles from San Francisco. Dues, $1.50 per quarter, and no initiation. They are allowed all the privileges of the

club, except voting and holding office, and are allowed four tickets to each monthly lecture.

Subscribing Members.—These members are entitled to attend all print exhibitions, outings, and monthly lectures, but are not entitled to any other privileges of the club. Every subscribing member receives four tickets to the monthly lectures. There is no initiation fee. Dues are $1.50 per quarter.

ALBERT LEBRETON, *President.*
E. G. EISEN, *Secretary.*

TWENTY-THIRD STREET Y. M. C. A. CAMERA CLUB, NEW YORK.

The Camera Club of the Twenty-third Street Branch, Young Men's Christian Association, New York City, elected the following officers at the annual meeting, April 5th: President, Harold M. Wyckoff; Vice-President, J. Ramsperger, Jr.: Secretary, J. O. Sprague; Treasurer, John Downie.

In March, John Downie gave an interesting talk, illustrated with blackboard drawings, on "The Perspective of the Lens." A large number of the members of the club were present. In introducing his subject, Mr. Downie spoke of the different kinds of lenses and explained why the depth of focus decreased as the diaphragm opening was increased. Aerial perspective was next taken up and its importance to the pictorial photographer emphasized and then the more important principles of linear perspective were discussed and the effects produced by wide and narrow angle lenses compared and explained as were also uphill and downhill effects, the height of the horizon line, and the result of raising or lowering the camera or tipping it up or down.

Several interesting exhibitions have been held during the past year. The annual display of prints was held the first week in January in the parlors of the association. The quality of the work shown seemed to be much better than in previous exhibitions, and it would seem that much progress is being made in pictorial composition and technic by the club from year to year.

In March Mr. Downie exhibited in the club room a large collection of landscapes, mostly enlargements from 4 x 5 negatives. Mr. Downie aims to secure the right atmospheric effect in all his work, and this was very marked in all prints shown.

During April, E. W. Pearson made an interesting display of work done with a No. 2 Brownie. This was of especial help to those using small cameras. Mr. Pearson is an enthusiast with the camera, and is developing ideas of his own as to composition, striving to make every picture tell a story.

Mr. C. d'Emery, one of the members of the club, is making a study of the Lumière process, and will show some of his work the first week in May.

An outing is being planned for the month of May or June.

HAVERHILL CAMERA CLUB, HAVERHILL, MASS.

On March 25 to 28, inclusive, the club held the annual exhibition of members, work at the club rooms and displayed the best pictures from their past year's work to their friends and an appreciative public. The rooms were opened each day from 2 o'clock till 10 o'clock P. M. and members of the exhibition committee were in attendance. The walls of the parlor and gallery were well filled and the light arranged so that nearly every one of the 386 pictures showed to good advantage. All of the pictures

CUPID PONDERING. *Felice Gallerani.*
(Haverhill, Mass., Camera Club Exhibition.)

shown, except about a dozen, were entirely new, not having been hung before and a large number were very fine. Several members showed a great improvement from last year, both in their choice of subjects and in the quality of their work. Out of a club membership of thirty there were twenty-one exhibitors, showing from five to forty-five pictures each and in all classes of work.

Altogether the members are well satisfied with their year's work, and are ready to begin on another as soon as the conditions are right for the out-of-doors subjects, and hope to show still more improvement at the next annual.

The club now proposes to make up a collection of about fifty prints, mounted for exchange with other clubs, as in years past, for their friends expect to have a chance to see something new and what other clubs are doing, about three or four times each year, for in the dozen years of its existence the Camera Club has taken the lead in art exhibitions in the city.

Any club desiring to enter an exchange for a week to a month will be given any details by addressing

L. O. PHILBRICK, *Secretary.*

NEW BRITAIN CAMERA CLUB, NEW BRITAIN, CONN.

The annual meeting of the New Britain Camera Club, was held on the evening of Tuesday, March 23, at the club's rooms in the Murray Studio. The officers elected were: President, G. C. Atwell; Vice-President, E. H. Start; Secretary and Lantern Slide Director, E. A. Sheldon; Treasurer, H. P. Richards. Dr. Davis gave a lecture upon his summer vacation trip to Europe illustrated by 100 fine lantern slides, many of the views being made in the region since devastated by the earthquake. After the lecture, the annual banquet was served, the programme for which has been in the hands of Messrs. Wooding and Rossberg, and was in the nature of a surprise to the members. It was a most enjoyable occasion, and a vote of thanks was tendered the committee. Doctor Davis, who leaves next month to take up his new duties as President of the Chicago Theological Seminary, was voted an honorary member for life.

E. A. SHELDON, *Secretary.*

JAMESTOWN CAMERA CLUB, JAMESTOWN, N. Y.

The Second Annual Exhibition, was held in the club rooms in the New Gifford building, March 1st, 2nd, and 3rd. The judges were selected from the ranks of the professional and amateur and one from Artists or Painters. There were also special judges to select in special classes. The various pictures exhibited were above the average and show a decided interest in the art. Many contributions were received from other States and tended to add extra interest to the exhibition, giving the members a chance to compare the work of the local exhibitors with those of other sections of the country.

THE POSTAL PHOTOGRAPHIC CLUB.

The club album for April was issued April 1, 1909. The club is practically full, and is in a most prosperous condition. Its membership includes many of the foremost amateur workers in photography. A novel and original feature has lately been introduced in the club, namely the issue of a note book in which the members will record the circumstances which prompted them to take up the practice of photography, and will relate the experience incident to the exposure of the first plate and the development of the first negative. Wherever possible a print from the first negative will accompany the note book. Much entertainment is expected from this source. This idea was developed at a dinner of the club which was held at Washington in May last.

MONTREAL A. A. A. CAMERA CLUB, MONTREAL, CAN.

The Third Annual Exhibition of this club was a decided success in all respects. The total entries sent in were 367, of which the jury accepted 181, 42 framed and 139 unframed. Three individual prizes were awarded and ten certificates; also two club plaques. The committee feel very gratified for the many entries from American exhibitors. Any person desiring to see the quality of pictures in this exhibition may send six cents to the Montreal *Standard,* 157 St. James street, for their issue of April 17th.

Items of Interest

INTERNATIONAL PHOTOGRAPHIC EXHIBITION, DRESDEN, 1909.

The International Photographic Exhibition of 1909 in Dresden exceeds in the internationality of its character all exhibitions hitherto held in Dresden. This is not only due to the abundance and variety of the exhibits from all five continents of the world but also its internationl character is emphasized by the official participation of a great number of foreign countries. Among the countries officially represented in the exhibition are, besides Germany with almost all its States and its Colonies, also Austria, Sweden, Norway, Holland, Abyssinia, Portugal, Greece, Turkey, and Switzerland.

England, the United States, Australia, and Italy are also officially represented, but by private committees. Some of these countries are spending as much as £2,500 on their co-operation. In consequence of the strong foreign element in the contributions, the public visiting the exhibition will naturally be also of a very international character. Large Travel Companies from America, England, Australia, and other parts of the world, have therefore already been announced, which, when it is remembered that there are also to be the two great Photographic Congresses, will certainly give not only the exhibition but also the town of Dresden a strongly international stamp this year.

* * *

According to the *Scientific American* the number of recognized asteroids is now 659, and it is not unlikely that 700 of these minute planets will soon be officially numbered and catalogued. Photography is reaping a rich harvest in this field, and hunting for asteroids is pursued almost as a sport by Metcalf, Palisa, Kopff, Lorenz, and other astronomers. At Arequipa, Peru, 17 known and 47 previously unknown asteroids were photographed between 1898 and 1901. It will be readily understood that the discrimination between known and unknown asteroids caught by photography entails long and arduous work, and it is not surprising that a long interval of time sometimes elapses between the making of the photographs and the definite enrollment of the asteroid as a new one or its identification with one already known. The swarm of little planets between the orbits of Mars and Jupiter is far from having been exhausted, and smaller and smaller members will be added with each improvement in methods and instruments.

* * *

PHOTOGRAPHIC WEIGHTS.—In weighing photographic chemicals it is often quite troublesome to put together the weights for the required amount. We may have 1, 2, 3, 4, and 5 grain weights, but if we wish to weigh 10 grains of metol we must combine the 5, 4, and 1 grain weights. This is often troublesome and in dim light difficult.

To overcome this difficulty I made my own weights by cutting and filing brads, nails, and spikes to the desired weights for the formulas I generally use.

For example: for the Nepera M. Q. formula I have one nail (brad) weighing 7 gr. for metol, a 30 gr. for hydroquinone, a 110 gr. for soda sulphite, a 200 gr. for soda carbonate. Thus I have nail sets for different developing and fixing baths, etc.

To facilitate the finding of the proper nails I have set them into the farther side of the work bench in that order in which the chemicals are to be dissolved, as the following diagram shows:

M. Q. VELOX, 10 OZ. SOLUTION.

WEIGHT O	WEIGHT O	WEIGHT O	WEIGHT O	BROMIDE.
Metal	Hydro.	Sod. Sol	Sod.Carb.	10 pr.ct. Sol
7 gr	30 gr	110 gr.	200 gr.	40 drops.

The sockets for the nails are easily made

by driving a whole nail of corresponding thickness and withdrawing it.

If a nail is lost or rusts make another. For exceptional formulas I use the weights that go with the balance.

* * *

BERNE COPYRIGHT CONVENTION.

The text of the new convention of Nov. 15, 1908, has been published. It covers stage productions of all kinds as well as moving pictures, the interesting points being:

Article 1.—The contracting nations are constituted into a Union for the protection of authors' rights on literary and artistic productions.

Article 2.—The expression "literary and artistic work" comprises all literary, scientific, or artistic productions of every kind, whatever the form in which created, such as books and writings, dramatic works, pantomimes, and choreography, of which the instructions are given by writing or otherwise; lithographs, pictures plastiques, * * * etc.; musical compositions—with or without words. * * * Translations and adaptations, musical arrangements or airs, and other transformations of any literary or artistic work are protected as original. The contracting nations must assure the protection of the aforementioned to all their citizens. Works of art, used for industrial purposes, are protected according to the interior legislature of each country.

Article 3.—The present convention is applied to all photographic works and pictures obtained by any similar process.

Article 4.—An author belonging to any nation in the Union who publishes his work for the first time in another country than his own, but included in the Union, has the same right as the citizens of that country.

Article 7.—Protection is granted during the life of the author and fifty years after his death, except in cases where a nation grants copyright of less duration to its own citizens.

* * *

One of the most novel Photographic Studios in the West is now located on the main floor of the Wellington Hotel in Chicago. The negatives are made entirely by electric light, thus ignoring the sun entirely in the art of making pictures. This innovation has been such a novel success that many evening appointments are being made with theatre parties, and the theatrical profession generally.

Mr. Gross is a member of the Royal Photographic Society, of Great Britain, and was awarded three gold medals in London during the Exposition of 1895. He told the writer that this Electric Light Photographic Studio had become his life's ambition, and judging from the brilliancy of Art, Science, and decoration adopted in its equipment, his soul is certainly in the business. His catch line "He furnishes the sun" is becoming very popular, as in this case it tells its own particular story.

* * *

Careful examination of the long list of industrial exhibits designed for the Alaska-Yukon-Pacific Exposition, which open in Seattle, Wash., on June 1, makes it evident that Uncle Sam's manufacturers are wide awake to the fact that it is in the Orient and Alaska that the campaign for American trade extension is to be conducted during the years that are and are to come.

The present and future needs of China, Japan, the Straits Settlements, and Oceanica and the very rapidly growing and the widening demands of Alaska have been consulted, not exclusively, but for the major part, in assembling the tremendous displays which are now being brought by train load to the exposition city.

Photography has attained a wonderful development in the Northwest, due to the unparalleled scenery of both the mainland and the thousand islands of Puget Sound and the inside passage to Alaska. Probably no exposition has had so comprehensive a display of every photographic appliance as will be represented at the Seattle fair.

* * *

SOILED PHOTOGRAPHS.

Photographs that have become soiled or that are mounted on cards the edges of which are broken may be soaked off by placing them in water. This cleans them, but does not injure them in the least, and after drying thoroughly between blotters they may be mounted again on new cards.

Photographic Reviews

The *Travel Magazine* has arranged with Mr. A. K. Boursault to run a special Photographic Department in their interesting publication. In connection with this Photographic Department, they offer their readers the advantage of a "service and information bureau," especially for the purpose of rendering all possible assistance to their readers.

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Kodak Portfolio.—We have received from the Eastman Kodak Company, their Portfolio illustrated with reproductions of the prize winners in the 1908 Kodak Advertising Competition. As the company says, in the preface to the illustrations, it is their theory that a picture, to be of value in an advertisement, must be something more than merely beautiful. It must tell the story of the thing advertised. If it attracts by its beauty, so much the better, but the first duty of an advertisement is to sell the goods. The reader looks at them, admires them, even talks about them, but never once is impressed with an idea concerning the article advertised.

"We do not believe," they go on to say, "that anybody could look into one of the pictures of this book without thinking "Kodak." They suggest its use out-of-doors, at home, by grown folks and by children. They agreeably present a first argument, suggest an interest in amateur photography in general and Kodak photography in particular. It is for the ad writer to present the further arguments in cold type, but how much easier the task has been made by the pleasing picture that has put him on an easy footing with the reader.

"There are illustrations that illustrate and they were every one made by photography. They give an idea of what has already been accomplished by the camera in the advertising field. Those who are successful in the 1909 contest, will be the ones who, in an original and attractive manner, let their cameras tell the story of the witchery of Kodakery.

"In the field of advertising illustration are endless possibilities for the photographer. He must cling to his art, but he must create ideas, cultivate originality, and must make his work conform to the requirements of publisher and advertiser. There is room in such work for all of his talent and skill, and there are thousands of advertisers who to-day stand ready to pay and pay well—not for mere photographs but for *camera pictures* that pleasingly and convincingly tell the story of their wares."

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Theoretisch-praktisches Handbuch der Photographischen Chemie, Vol. 1, on the negative, by Prof. Rudolf Namias, 1907, 400 pages. Published by Wilhelm Knapp, Halle a. S. Germany. Price, Mk. 8.0.

This book was translated from the third Italian edition, by A. Valiro and Dr. C. Steuenberg. The whole photographic process is treated, theoretical and practical. From the chemical action of light to the various negative processes past and present and everything appertaining thereto, such as making collodion and gelatine emulsions, developers, developing, intensifying, reducing, etc. A special section is devoted to orthochromatic photography.

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The new 1909 Premo Catalogue is now being distributed. It has a beautiful cover in color. The pages are arranged displaying the Premo articles to creditable advantage. Any interested person can secure a copy of this book by writing to the Rochester Optical Co., Rochester, N. Y.

A new edition of "Sunlight and Shadow," by the editor of this magazine, is now in the hands of the binders, and will shortly be ready for delivery. A descriptive advertisement of the book will be found on another page in this issue. The following are brief extracts from reviews of this book by the photographic and other press, when it was first issued:

"An excellent book for the amateur photographer who has made some progress in the practice of his art, and may be quite as useful to the professional."—*The Art Amateur.*

"Its recommendations are universally judicious and practical."—*The Critic.*

"It contains valuable information as to the best methods of reaching perfection in photography."—*Minneapolis Tribune.*

"All very tasteful, very attractive."
—*Literary News.*

"An appropriate gift to a friend interested in photography as an amateur."—*Cleveland Plain Dealer.*

"It would be difficult to imagine a more delightful introduction to pictorial photography."—*Wilson's Photographic Magazine.*

"It is deserving of a hearty welcome, and should be in the hands of everyone interested in the art."—*Snap Shots.*

"We know no book or treatise on art from which so much may be learned so well and with the expenditure of so little time."
—*The American Amateur Photographer.*

"A charming gift to any one who delights in picture-making by photography."
—*The American Journal of Photography.*

"A book that will delight the heart of photographers, whether amateur or professional."—*Chicago Post.*

"Will be found very delightful and instructive."—*The Brooklyn Eagle.*

"Shows that the camera may really be an instrument of fine art."
—*Philadelphia Times.*

"The greatest photographic publication that has appeared this year."
—*The Photographic Recorder.*

The book will be sent postpaid to any reader of THE PHOTOGRAPHIC TIMES, on receipt of the price, by the publishers.

⁂ ⁂ ⁂

Two more volumes of the Self Instructing Library of Practical Photography, issued by the American School of Art and Photography of Scranton, Pa., have reached us. The first five volumes were very creditably arranged and the many subjects thoroughly dealt with. The same may be said of the new volumes: Vol. VI, Studio Portraiture and Studio System; Vol. VII, Carbon Printing, Commercial, Scientific, and Color Photography.

Anyone with books on photographic subjects will do well to add these to their collection. The last of the set is now being printed, and the complete library will be ready for distribution in a short time.

⁂ ⁂ ⁂

LIGHTING IN PHOTOGRAPHY, BY C. KLARY.

We take pleasure in announcing a new edition of Mons. C. Klary's excellent work on "Lighting in Photography." He very properly calls it "a new and simple method." The illustrations of the book, and there are twenty-three, in addition to a dozen diagrams, all exemplify his method with the greatest clearness, and are, in themselves, highly interesting as illustrations of portraiture. The book consists of ten chapters in addition to the introduction. They treat of the following subjects: Lighting the model, Lighting in Photography with a Head Screen, Description of the movable Head Screen, Movable Head Screen with Diaphragm, Use of the Head Screen with Diaphragm with the Open Light, The Reflector, Fancy Lighting, Rembrandt Lighting, The Eyes, Portraiture at Home, Window Photography, Portraiture by Artificial Light. The book is handsomely printed on good wood cut paper, is 6 x 9 inches in size, and neatly and strongly bound in paper covers. The English price is $1.60.

The book will be mailed direct to the purchaser from Paris, and he will receive his copy in about three weeks after his order is received by us. We refer the interested reader to the advertisement on another page.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of heir new products for presentation in this department.—The Editors]

SPEED PHOTOGRAPHY.

The photographer whether amateur or professional, who does not attempt some line of speed photography is rapidly becoming the exception. For all there is some disappointment in store, and frequently something happens to produce features in the negative which were entirely unexpected and which are altogether unwelcome. The "Prisms" is of particular value because of the interesting way in which the reasons for many failures are brought out and because of the suggestions which are given to guide aspiring speed photographers towards success.

One of the things that may not have occurred to you is that one must be trained so that the muscles will respond instantly to the brain's command to push the button at the exact moment the image of the moving object occupies the space desired on the ground glass. The lack of this quick nervous reaction accounts for the misplaced object on the plate and is the reason for missing it altogether, as is the experience with many beginners.

Many other points of interest are taken up, the illustrations given are worthy examples of unusually good speed work, so that taken all in all this issue of the magazine should be appreciated by photographers generally. The "Prism" may be had upon request without cost from your dealer or it will be sent to you by the Bausch & Lomb Optical Co., Rochester, N. Y.

☆ ☆ ☆

Burke & James, Chicago, make an outfit called "Titleit" which consists of thin metallic letters and figures, similar to Dutch metal. They are fastened to the film side of the negative by a transparent adhesive. The letters can be removed, if desired, by simply soaking the negative in water for a few minutes.

THIRD PRIZE.

FIRST PRIZE.

FOUR FIRST PRIZE WINNERS.

In Cramer's 1908 Amateur Contest for best twin negatives made on any regular plate and on an Isochromatic plate.

We believe this is the first time that the picture-loving public has had an opportunity to compare the difference in results obtained by photographing the same object with a regular photographic plate and with an Isochromatic plate. Extended comment on the difference in these pictures is not necessary, and we congratulate the Cramer Dry Plate Co. on their success in obtaining negatives which illustrate so well the value of their Isochromatic plate.

In the First Prize picture, notice first the difference in the value of the distance, then the increased beauty of the view by the cloud

forms, then the tonal value in the foliage at the right of the two evergreens, then the values in the sward and the difference in the quality of the firs themselves. When you consider that one of these pictures was made immediately after the other, there can be no question as to which is the preferable picture.

In the Second Prize, the flowers photographed were nasturtiums, what a difference is there here, oh my countrymen. Orange, yellow, and red flowers were selected as being bright and vivid to the eye. How utterly false any regular plate renders them is shown by the dark black masses in the picture to the left while the other shows how nearly true values are given by the Isochromatic plate. Only four red petals remain black.*

*Note.—Isochromatic plates are not red sensitive. If they were they would have to be handled and developed in the dark.

The remarks covering the nasturtiums apply well to the Third Prize, of a basket of fruit. We know that oranges are not black, nor reddish Malaga grapes dark. Notice the difference in the tone of the apple at the right, and also the one at the immediate left of the handle of the basket.

What was said about the First Prize applies also to the Fourth.

It is our sad duty to inform the many friends of John L. Yatman, of his death suddenly, while staying in Memphis, Tennessee, on behalf of his firm, Voigtländer & Son Optical works.

The name of this gentleman is well known in the photographic line, so that his death will be lamented by many friends he made during his long working in his line, and their sorrow to lose such a valued worker is most deep.

The many friends of Mr. George L. Barrows, (who has been associated with the photographic trade for the past fifteen years), will be pleased to hear that he has secured the management of the photographic department of the Berlin Aniline Works, who are the American distributors of the well known Agfa products.

Mr. Barrows, expects to personally visit the trade throughout the country and looks forward to a generous complement of orders.

☆ ☆ ☆

The progress of photography in fine art has led to higher requirements in the apparatus, and preference given to lenses of focal length that correspond with the visual distance of the human eye. Lenses of less focal length than the normal human eye vision give exaggerated perspective, and apparent distortion.

In cameras of ordinary construction one usually encounters difficulty in selecting a long focus lens corresponding to the size of the plate.

The depth of the lens is dependent on the focal length and illumination, and by increasing the two latter, the depth will be diminished in proportion.

The lens which answers to above rules, will have, in most cases, very little depth, so by estimating the focal distances a mistake results in having pictures out of focus.

The ordinary reflecting finder is also insufficient with long focus lenses.

The angle of image has to be considerably smaller as in the usual type of apparatus, on the other hand, it has to be considered, that this smaller circle of view wil be fully utilized, so that it will be possible to give the plate the necessary limitation, which is afterwards required for the finished picture.

On account of the extraordinary reduction of view and the finder not being sufficiently identical with the image thrown on the screen, it is impossible to utilize to perfection the ordinary type of finder arrangement.

These points make the use of other camera constructions desirable and the most perfect of these is the Voigtlander Heliar Reflex Camera.

This camera is made by the manufacturers, Voigtlander & Sohn, 225 Fifth avenue, New York City, in five sizes, including the *Stereo* size, 45x107 mm., indeed a very numerous selection, making certain that anyone will find among the Voigtlander cameras that which he wants. More particulars are contained in catalogue No. 204, which is obtainable free of charge.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases.

Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
GEORGE B. CARTER, President.
D. RANDOLPH COOK, Secretary and Treasurer.

Rates for display advertising sent on application.

135 W. 14th Street, New York.

NOT IN THE TRUST.

We sell CAMERAS of every description

Seneca, Korona, and any Camera made by the TRUST can be purchased at a discount.

Sale Agents for Artura, Cyko, Argo, and Seltona Papers.

Our New Catalogue will be out May 15th.

New York Camera Exchange.
114 FULTON STREET, NEW YORK CITY.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

Hurd's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance, and the writing surface is exceptionally pleasing.

Hurd's Suede Finish represents the best quality in the medium smooth finish, and is much in fashion. It is also the finest wedding paper made. We carry a large stock of these fine papers.

STYLES & CASH,
135 West Fourteenth Street,
New York.

POST CARD VIEWS

of your own city, made to order

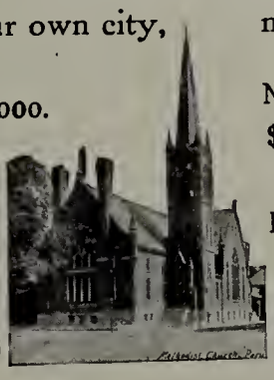
Two Colors, **$5.00** for 1000.

Natural Colors, **$7.20** for 1000.

Send for Samples.

Hand Colored.

Our Hand colored Cards are the best made in America.



Holiday, Birthday Floral, Comic, etc.

Cards made from any fair photo, and delivered in 2 or 3 weeks.

Direct from maker to dealer.

National Colortype Co. Dept. J. Cincinnati, O

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS
FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N. Y.

STUDIO VELUVET

THE BEST DEVELOPING PAPER

For the professional photographer yet produced. Better gradation, richer tones and surface. Write on your studio letterhead for free sample print and prices.

Sample copy "Norman Photographer" free.

Norman Photo Paper Co., Rochester, N. Y.

CORRESPONDENCE CAMERA CLUB. Many unique and valuable features. Join the original and avoid imitators. Memberships $1.00 yearly; or send stamp for particulars. P. MITCHELL, Box 61, Helmetta, N. J.

FOR SALE—Photographer of national reputation wishes to sell his studio to go abroad to study art. A clean and most highly respected studio of his state, employing three assistants. Price $2,800. Would take some good paper. Town 13,000 pop. State Nebraska. Will give buyer privilege to examine studio thoroughly, and will answer any question.

RALPH R. ROSZELL,
Beatrice, Nebr., No. 509 Court.

SPECIALTIES.—Try our line of Photographic Preparations and Specialties. Prices right. Quality the best. Sensitizing powders 25c per oz. postpaid. STEPHENSON CHEMICAL Co., 250 Vance Ave., Memphis, Tenn.

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EARN $20 TO $50 A WEEK — 3 COLOR WORK — PHOTO-ENGRAVING — ESTABLISHED 16 YEARS

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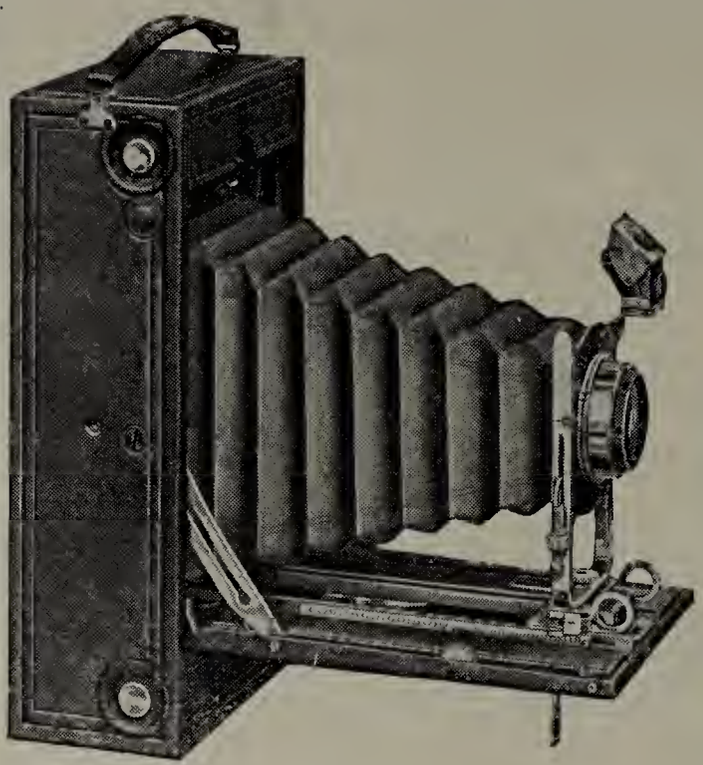
Illinois College of Photography, or Bissell College of Photo-Engraving, L. H. BISSELL, President.

957 Wabash Ave., Effingham, Ill.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



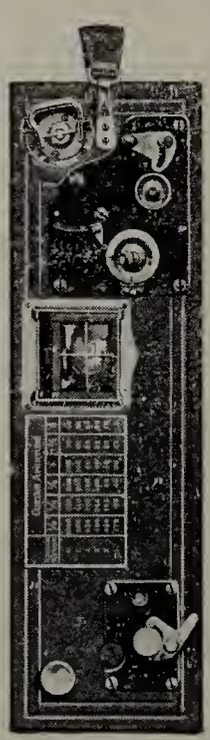
SPEED

1/1000

SECOND

4A Speed Kodak

FOR PICTURES 4¼ x 6½



While perfectly convenient for work at the ordinary speeds and for time exposures, the Kodak Focal Plane Shutter gives the speed necessary for photographing the most rapidly moving objects. Race horses, automobiles, athletic sports—all are within the scope of the Speed Kodak, at the same time it is hardly half the bulk of other cameras that are made for speed work. Fitted with both a reversible Brilliant finder and a Direct View finder.

THE PRICE.

No. 4A Speed Kodak, for pictures 4¼ x 6½ inches, equipped with Kodak Focal Plane Shutter (without lens), ...	$ 50.00
Do., with No. 5 Zeiss Kodak Anastigmat, f. 6.3, ...	90.00
Do., with No. 6 B. & L. Zeiss Tessar, Series II B lens, f. 6.3, . .	109.50

Kodak Catalogue free at the dealers or by mail.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

ANY TIME---ANY WHERE

DEVELOPMENT IS AT YOUR PLEASURE

WITH THE

Kodak Film Tank

NO FUSS, NO BOTHER, NO GUESS-WORK.

THE EXPERIENCE IS IN THE TANK.

Ask your dealer for a copy of our booklet, "Tank Development."

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

UNUSUAL PICTURES

EASY TO MAKE WITH THE

PANORAM KODAK

FOR PICTURING WIDE EXPANSES OF LANDSCAPE WHEN USED HORIZONTALLY OR FOR UNIQUE PICTURES OF HIGH WATER-FALLS, MOUNTAIN PEAKS AND SIMILAR SUBJECTS WHEN USED VERTICALLY. UNEQUALLED FOR LARGE GROUPS.

No. 1 Panoram Kodak for pictures 2¼ x 7 inches, Price, - - - $10.00

No. 4 Panoram Kodak for pictures 3½ x 12 inches, Price, - - - $20.00

All Dealers.

VELOX
Re-Developer

For permanent and uniform Sepia tones, rivalling those of Sepia Platinum or Sepia Carbon. Particularly attractive with Royal and Rough Velox. Rapid and easy to handle.

Price, per 2 ounce bottle, sufficient for 150 4 x 5 prints, 30 cents.

NEPERA DIVISION,

Eastman Kodak Company,

All Dealers. Rochester, N. Y.

Fine and Clear

A FAVORABLE SIGNAL KNOWN IN EVERY STUDIO

M.A.SEED DRY PLATE CO.

ST. LOUIS, MO.

ST. LOUIS, MO.

Wollensak Velostigmat.

Series I F6.8 made in all sizes
from 3¼ x 4¼ to 11 x 14,
And Series III F9.5 - 90 degrees.
Wide Angle made from 5 x 7 to 11 x 14.

The Velostigmat is distinctively a high-grade Anastigmat, and while sold at a moderate price compares favorably with any lens of this type on the market.

It has every optical correction and whether mounted in barrel or shutter is finished in black enamel with white engraving.

All "Wollensak" products are for sale by dealers everywhere
Write for complete new catalogue

Wollensak Optical Company

283 Central Avenue, Rochester, N. Y.

THE OLD RELIABLE PHOTO-FINISH

"World" Blotting

Chemically Pure Lintless

Does Not Stain Nor Deface Prints

For Sale by all Photographic Supply Dealers

Ask your dealer for samples of "WORLD," "HOLLYWOOD," and "RELIANCE" Blottings, the best commercial grades. The most attractive fancy blottings "VIENNA MOIRE," and "DIRECTOIRE."

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Manufacturers Richmond, Va.

Standard Thermic

A plate of great latitude,
good in any latitude.
Speed too.

Standard Dry Plate Division,
Eastman Kodak Company,
All Dealers. Rochester, N. Y.

Your dealer can equip your Camera with the Goerz Lens whether it is a Seneca, Century, Ansco, Premo or any Kodak

GOERZ DAGOR LENSES

There is a Goerz Lens for work in which quickness is paramount.

There is a Goerz Lens for sharp detail work which has a wide angle.

There is a Goerz Lens for long-distance work which brings the object especially near.

Enough of each of these three qualities is combined in the Goerz Dagor to make it the best all-around lens for the man who doesn't wish to specialize but who wants one lens capable of the widest range of work.

Everyone who wishes to do really serious and good photographic work should insist on having his camera equipped with the Goerz Dagor. Any dealer in cameras or optical goods has, or can get, the Dagor. Our free catalogue, sent on request, describes Goerz Lenses, the XL Sector Shutter (quick, smooth, compact and **accurate**). Trieder Binoculars (small in size, yet **powerful**) and Anschutz Cameras.

C. P. GOERZ AMERICAN OPTICAL CO., Office & Factory, Dept. H, 79 East 130th St., New York

Dealers' Distributing Agencies: In Chicago—Jackson & Semmelmeyer; San Francisco—Hirsch & Kaiser; In Canada—R. F. Smith, Montreal.

ESTABLISHED 1865

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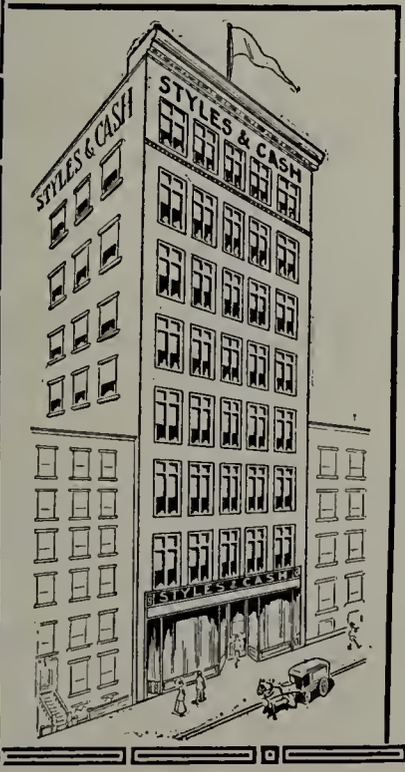

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Specify Whiting Papers

When ordering from your Printer or Stationer. This insures a uniform quality always, and the lowest cost on your stationery considering the **grade of paper you adopt.**

¶ Free of charge.—To business firms interested in adopting a suitable paper we will mail **100 plain letterhead sheets,** assorted grades.

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Sole Agent for New York

Quality is the true test of cheapness
All our Papers are of Quality.

At Last We Have It!
"PROUDFIT"

Showing the facility with which a leaf may be inserted or removed.

Takes up 2½ inches less space in safe than other loose leaf ledgers.

EXPANSION UNLIMITED

The last leaf can be as easily inserted as the first. We can make our Binder to fit any sheet you may be using. Are you interested? If so, write for our Catalogue, and further information.

Styles & Cash
135 West 14th Street, New York

DAY'S WHITE PASTE

A Thoroughly Scientific Paste for fine Photography and Artistic work.

WILL NOT SPOT—because it is absolutely neutral.

WILL NOT WRINKLE the most delicate paper or curl the mounted pictures, and the particles are so fine that every atom sticks.

IT IS SMOOTH as a cold cream and stays in perfect condition till entirely used up. That is one reason why

IT IS THE CHEAPEST—besides you get more of it in a package. Day's half-pt., pt., and qt. jars contain full 10, 20, and 40 oz. (not 8, 15, 32 oz.) The 6 lb., and 12 lb. pails give most for the money. 6 lb. pails, $1.00.

FREE SAMPLE
TO AMATEUR OR PROFESSIONAL.

DIAMOND PASTE CO., 70 Hamilton St.,
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It pays to buy the BEST.

"Standard" Photo Finish Lintless Blotting Paper has this reputation

The price is very little, if any, more than the inferior kinds.

Ask for "STANDARD" and insist upon your dealer furnishing it to you.

MADE ONLY BY

STANDARD PAPER MFG. CO.,

Sold by the largest dealers. **Richmond, Va.**

"THE DAINTY" FOUNTAIN PEN

NON-LEAKABLE

THIS PEN is designed to occupy the smallest possible space in a lady's purse, or a gentleman's vest pocket. Illustration actual size, 4⅝ inches; when closed, 3¾ inches. Inlaid pearl, with chased gold bands. These Pens are strictly guaranteed. Sent postpaid, on receipt of price.

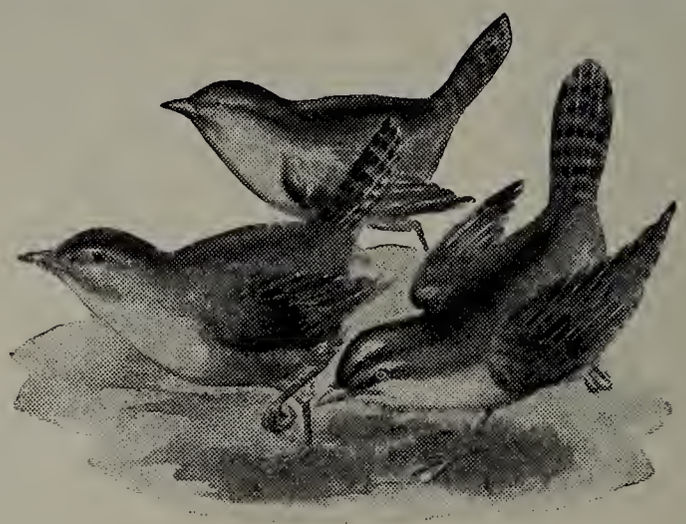
PRICE, $2.50.

STYLES & CASH, 135 WEST 14th ST., NEW YORK

A LIBERAL DISCOUNT TO THE TRADE

WRENN'S
Lintless Photo Blotting

Chemically Pure



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Made by WRENN, Middletown, O.

THE PHOTOGRAPHIC TIMES

Now in its Forty-First Volume, has recently changed management, and is now being conducted by Mr. W. I. Lincoln Adams, who edited it very successfully for many years, under a former ownership. The thirty-six pages of its reading matter is written or prepared especially for this magazine, and it contains each month about two dozen, or so, Original Photographic Illustrations of the very highest pictorial value.

There are departments devoted to Camera Clubs, Reviews, Foreign Digest, Discoveries, Items of Interest, and Trade Notes, to which all readers are cordially invited to contribute.

It is printed from entirely new type, on the best of book paper, and altogether presents an interesting and attractive appearance. This magazine does not contain much about high art, photo-secession, freak pictures, etc., but does contain many bright, contributed articles by our best photographic workers and writers on practical subjects for both the Amateur and Professional Photographer. Subscription price, $1.50 per year. Single number, 15 cents. Advertising rates on application. ∴ ∴

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION

135 WEST FOURTEENTH STREET, NEW YORK

Voigtländer & Sohn, Optical Works, New York

Factory, Braunschweig (Germany).

225 Fifth Avenue.

3¼ x 4¼ Size.
3¼ x 6½ Size.
Stereo Size.

SMALLEST MODEL.

Heliar = Reflex = Camera

THE MOST PERFECT MODEL

..AN..

Ideal Outfit for the painstaking Photographer

Write for Catalog No. 204 describing

Collinear, Heliar, Dynar Lenses. Voigtländer Metal and Reflex Cameras.

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July 5 at Crown Point Forts, N. Y. July 7 at Plattsburg, N. Y.
July 6 at Fort Ticonderoga, N. Y. July 8 at Burlington, Vt.
July 9 at Isle la Motte, Vt.

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Exercises will include Orations, Poems, Parades, Indian Pageants, Land Sports, Aquatic Sports and Fireworks at each place

DETAILS AND OFFICIAL PROGRAM WILL BE PUBLISHED IN

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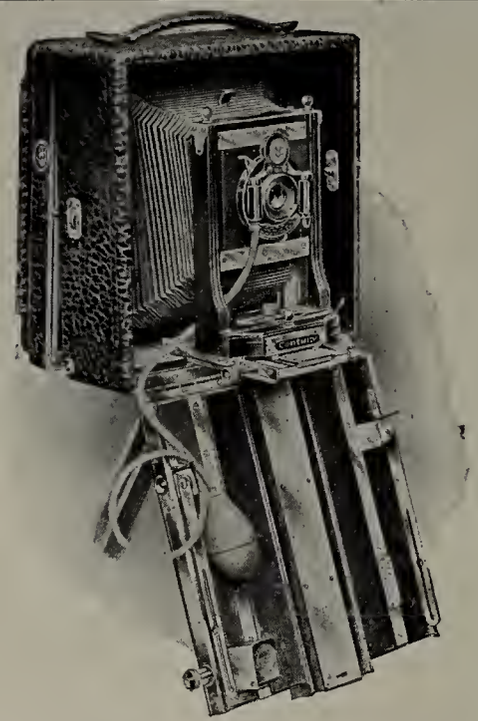
FOR JUNE AND JULY

PRICE 15 CENTS AT ALL NEWS STANDS

333 FOURTH AVENUE, NEW YORK



Century Cameras

The highest degree of photographic efficiency, combined with substantial construction and richness of finish constitute

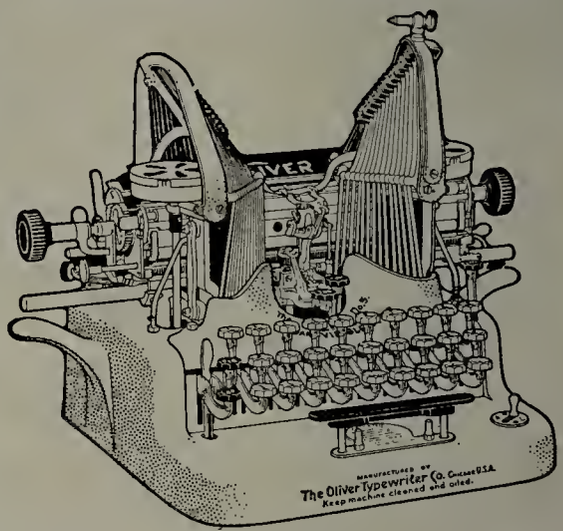
CENTURY QUALITY.

Our Catalog, free on request, fully describes Century Cameras, Cirkut Cameras and Century View Cameras.

CENTURY CAMERA DIVISION,
EASTMAN KODAK CO. Rochester, N. Y.

The OLIVER Typewriter

The Standard Visible Writer



Its Record Has Never Been Equalled

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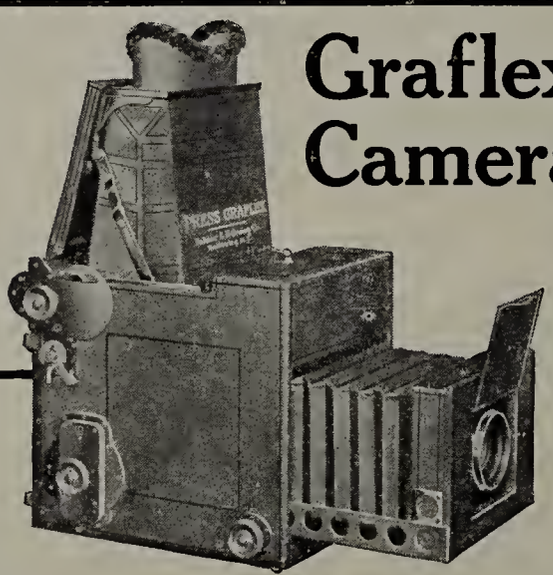
310 Broadway - New York City



Graflex Cameras

Some things you can do with a **Graflex**

Make exposures from time to 1-1000 of a second.
Make "Snap Shots" indoors.
Make instantaneous exposures on dark days.
See the composition of the picture, right side up, full size of negative up to the instant of exposure.
Secure better photographs than with any other camera.
Graflex Cameras may be used with Roll Film, Plates or Film Pack.

Graflex Cameras from $60.00 to $200.00.
Catalog free at your dealer's, or,

Folmer & Schwing Division
EASTMAN KODAK CO.
Rochester, N. Y.

Underwood Standard Typewriter

First in Visibility
First in Durability
First in the Hearts of Its Operators.

"The Machine You Will Eventually Buy."

Underwood Typewriter Co. Inc.
241 Broadway, New York

IF you want the

....*BEST*....

BLACK and COLORED

Inks

Typewriter Ribbons **Carbon Papers**

Order them of

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534 Pearl Street, Cor. of Elm, New York City

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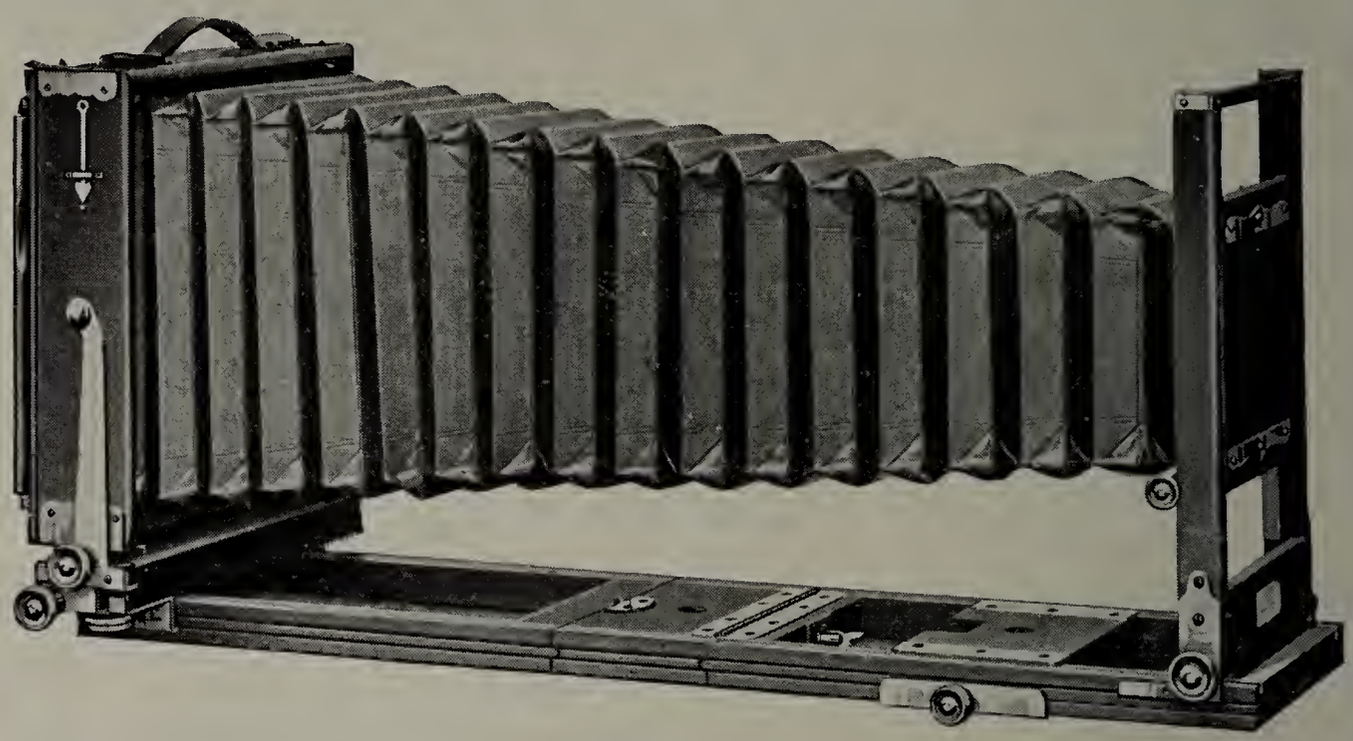
Cincinnati, O. **San Francisco, Cal.** **London, Eng.**
Chicago, Ill. **Philadelphia, Pa.** **Toronto, Canada.**
St. Louis, Mo. **Buffalo, N. Y.** **Buenos Ayres.**
Mexico City. **Havana, Cuba.**

This publication is printed with Ault & Wiborg's half-tone black ink

A test that will tell—

Examine this new view camera at the dealer's and see whether it lacks any convenience or adjustment that you could wish for the most exacting work.



EMPIRE STATE NO. 2

Establishes a new standard of practical convenience and efficiency in view cameras. Its important new features are the results of suggestions and ideas from men who have long made their living in this field of photography.

A patented spring bellows support automatically keeps the bellows up in place with any focus lens. Requires no attention. Impossible to mar negatives by forgetting to ring up the bellows.

A supplementary light trap in the construction of the back makes light leakage impossible, even if the holder be defective.

A sliding tripod block makes it possible to always support the box directly above the tripod when short focus lenses are used.

All operating nuts located on the right hand side of the camera. Clamping nuts on the left.

With all these special features, it has every other which you expect in a high grade view camera.

Size	Bellows Draw	Price
5 x 7	22 in.	$23.00
6½ x 8½	27 in.	25.00
8 x 10	30 in.	28.00

Catalogue free at the dealer's, or write us.

Automatic Bellows Support

ROCHESTER OPTICAL DIVISION

45 South Street EASTMAN KODAK CO. Rochester, N. Y.

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"AGFA" a copyrighted trade name which designates a **high-grade** line of developers and specialties, and **guarantees** their **quality.** All careful and economical workers should demand the **"Agfa"** brand.

"Agfa" Metol

one of the most popular developers manufactured, and **can** be used for **all classes** of work on all kinds of plates, films and developing papers.

NOTE:—We publish a special booklet on Metol, which may be had for the asking.

"Agfa" Amidol

specially adapted for **all bromide papers,** because it produces that **velvety black** so much desired.

"Agfa" Rodinal

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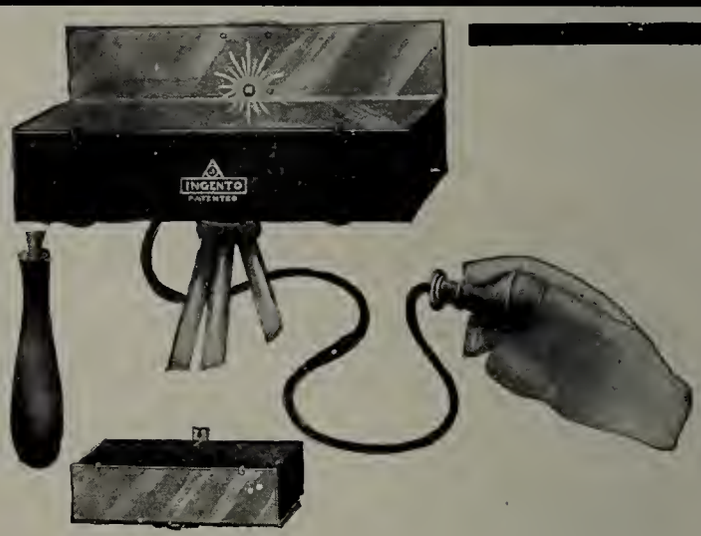

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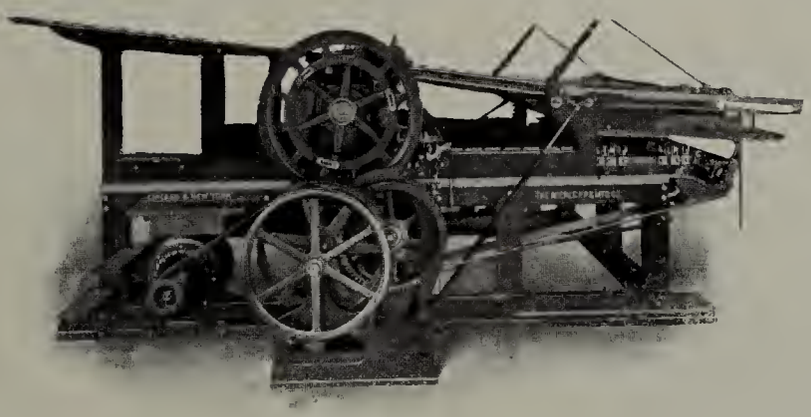

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G. S. WHITSON, *President.*

CHURCH OF THE TRANSFIGURATION.

New York, June 21st, 1908.

MR. LOUIS SMITH,

MY DEAR SIR:—I am pleased to hear from you, for your deservedly great invention—the identification system—undoubtedly has a great future. * * * Get an interview with Bishop Potter—his endorsement of your system of identification would amount to as much, if not more, than the endorsement of the clergy as a body.

(Rev.) F. W. WHITE.

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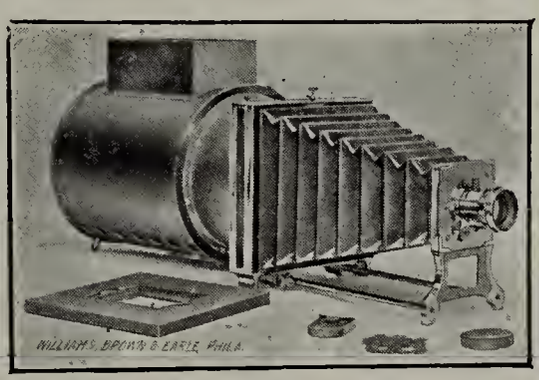

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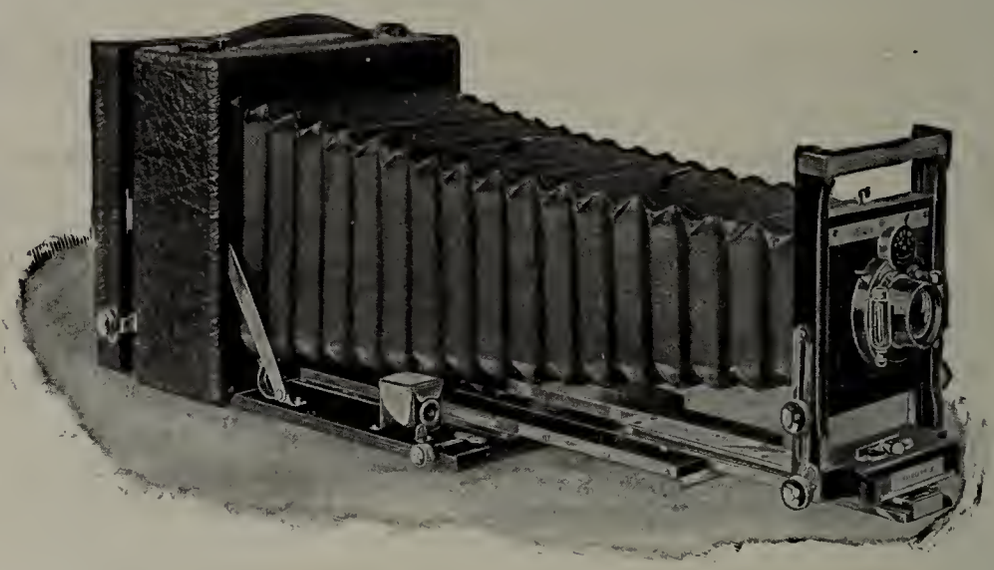

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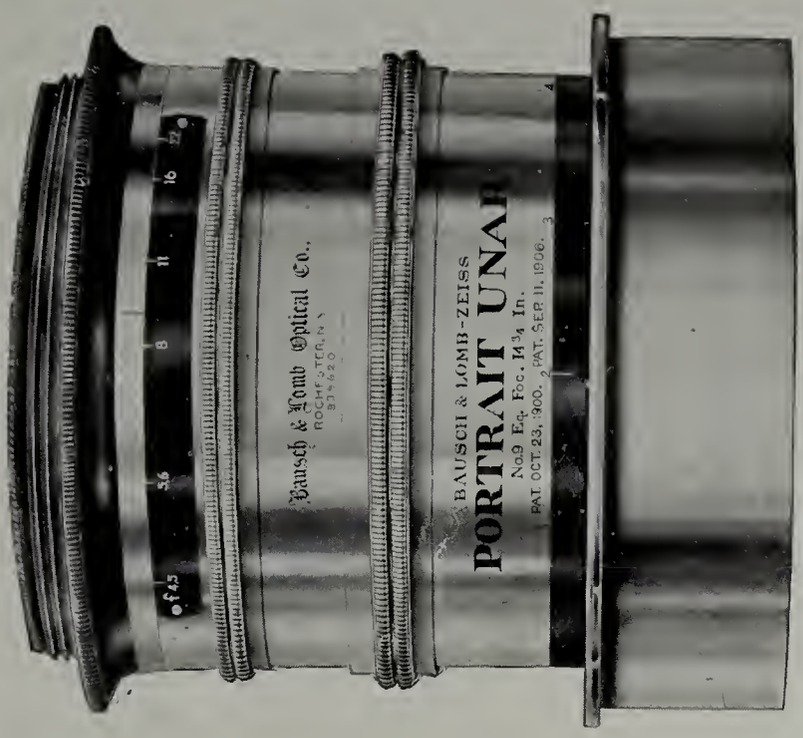

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